

RÉPUBLIQUE ARABE UNIE

MINISTÈRE DE LA CULTURE ET DE L'ORIENTATION NATIONALE

SERVICE DES ANTIQUITÉS DE L'ÉGYPTE

ANNALES
DU SERVICE DES ANTIQUITÉS
DE L'ÉGYPTE

TOME LVIII





LE CAIRE
Organisme Général
des Imprimeries Gouvernementales
1964

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A PROPOS D'UN BLOC PORTANT LE PROTOCOLE ET LES CARTOUCHES DU ROI ACHORIS (Ἄχωρις) (393-380 B. C.)

PAR

H. S. K. BAKRY

Bloc rectangulaire de granit noir de 7-4 cm d'épaisseur (pl. I). XXIXe dyn.[1].

Le bloc est décoré d'une inscription verticale dont la partie supérieure et la partie inférieure sont détruites.

(sic)

[Ḥr] ꜥꜣ ib mry tꜣwy, nbty ḳnw, Ḥr nbw sḥtp nṯrw n-sw-bit Mꜣꜥt-H̱nm-Rꜥ stp n Rꜥ, sꜣ Rꜥ, Hgl, mry H̱nm nṯr ꜥꜣ ꜥnḫ n Rꜥ

Traduction

" [L'Horus] Grand de cœur ; les deux maîtresses : le fort ; l'Horus d'or, celui qui nourrit les dieux, le roi de la Haute et Basse Egypte : Maât-Khnoum-Rê, le fils du soleil : Hagal, aimé de Khnoum le grand dieu, la vie de Rê."

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(1) Alors que je passais dans la rue de 26 Juillet, près du pont d'Abu el-'Elâ au soir du 2 mai 1955, j'ai aperçu ce bloc parmi les ruines de la mosquée al-Khaṭîry qui était alors démolie. On m'a dit que ce bloc était caché à l'intérieur du miḥrâb. Dans les débris j'ai trouvé aussi des chapiteaux romains conservés actuellement au Musée Copte Le bloc est conservé dans un des magasins de l'Inspectorat de Guizeh.

Cette inscription est intéressante puisqu'elle porte la titulature complète du roi Achôris. Il y a, cependant, un seul cas où cette titulature est citée entièrement de la manière suivante :

(1) (sic) (2)

Mais l'épithète du roi : "aimé de Khnoum, le grand dieu, la vie de Rê" ne paraît pas sur les monuments enregistrés par Gauthier dans son *Livre des rois*. Une des quatre formes du bélier de Mendès, ou bien de Khnoum, est "le bélier, la vie de Rê[3]". Il est alors probable qu'il s'agit d'un temple d'Achôris, consacré à Khnoum identifié avec le bélier de Mendès, ou, peut-être aussi, simplement Achôris mit son nom sur l'un des blocs de ce temple afin d'indiquer qu'il restaura un certain temple de Khnoum dans le Delta, comme il le fit pour le temple de la ville d'Ousim et beaucoup d'autres temples[4].

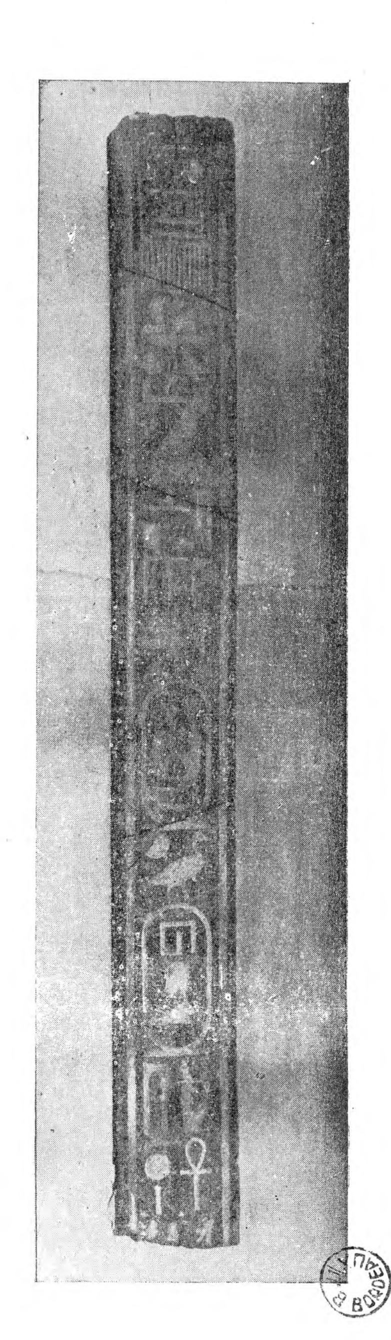
H. S. K. Bakry.

(1) Lire .

(2) Gauthier, *Livre des rois*, IV. 164. XII.

(3) *Urk.* II 31 et 48-49. Dans un hymne d'Esne on lit : "Le belier, la vie de Rê ; le bélier, la vie de Shu ; le bélier, la vie de Geb ; le bélier la vie d'Osiris." Ce bélier de Mendès est identifiéavec Khnoum, " der die Göttinnen (so !) und Menschen zeugt ". Badawi, A.M., *Der Gott Chnum*, Glückstadt-Hamburg-New York, 1937, S. 35.

(4) Musée du Caire $\frac{16}{24} + \frac{6}{2}$ = *Ann. Serv.* IV (1903), 9e : cf. III, 243-44.



LES SCARABÉES EGYPTIENS ET EGYPTISANTS DE PYRGA, DISTRICT DE LARNACA (CHYPRE)

PAR

ROBERT P. CHARLES

AVANT-PROPOS

Mr. V. Karageorghis, Conservateur du Musée Chypriote, à Nicosie, a bien voulu nous confier l'étude d'un lot de scarabées, entré dans les collections du Musée en 1960. Nous avons pu examiner ceux-ci à deux reprises, une première fois en janvier 1961, lors d'un passage à Nicosie, puis plus longuement, au cours de notre mission en Chypre, en septembre 1961, effectuée grâce à une subvention du *Centre National de la Recherche Scientifique*.

Les conditions de la découverte ont été rapportées dans une courte note [1] :

" A 2 kilomètres environ à l'Est du village de Pyrga dans la région de Larnaca, au lieu-dit " Livadhia", un dépôt de déblais anciens a été découvert par hasard. On y a retrouvé un grand nombre de sceaux et de scarabées qui ont été remis au Musée de Chypre, des fragments de figurines de terre cuite archaïques et un ensemble de tessons de l'Age du Fer. Il est probable que ces objets proviennent d'un sanctuaire tout proche et n'ont pas été simplement jetés, mais pieusement

(1) VASSOS KARAGEORGHIS.—Chronique des fouilles et découvertes à Chypre en 1960. *Bull. Corresp. Hell.*, t. LXXXV, 1961, pp. 260-61.

déposés là dans l'Antiquité. A courte distance, on a d'ailleurs retrouvé les traces d'un établissement de l'Age du Fer dont devait dépendre ce sanctuaire [1] .

Le style et les sujets représentés sur les sceaux et les scarabées de style chypriote rappellent ceux trouvés dans le sanctuaire d'Ayia Irini par la Mission Suédoise. Bien qu'il soit toujours risqué de dater de tels objets par eux-mêmes, on peut proposer comme date approximative le VI[e] siècle."

Nous tenons à exprimer notre gratitude à Mr. Dikaios, Directeur du Service des Antiquités, et à Mr. Karageorghis, pour leur accueil toujours si courtois, et pour toutes les facilités qu'ils nous accordent pendant nos séjours en Chypre.

Nous ne manquons pas d'adresser aussi tous nos remerciements au Dr. Anouar Shoukry, Directeur Général du Service des Antiquités d'Egypte, et à Mr. Louis A. Christophe, qui ont bien voulu accepter la publication de cette étude, que nous n'avons pu mener à bien que grâce à l'enseignement que nous avons reçu de notre Maître, le chanoine Drioton.

Notre attention fut attirée sur les scarabées égyptiens de Chypre, une première fois en 1959, par Mr. V. Karageorghis qui nous demandait quelques renseignements sur un scarabée trouvé dans une tombe du VI[e] siècle à Limassol [2] .

Ce scarabée était d'un style peu caractéristique ; la tête, à rapprocher du type HC 9 de Rowe [3], indiquait XII[e] à XXVI[e] dynastie ; le reste du corps se rattachant au type EP 41 de

(1) Des objets de cette sorte ont été trouvés dans différents sanctuaires de Chypre, ainsi à Hagia Irini (*Swedish Cyprus Exp.*, vol. II, 1935, pl. CCXLIII-CCXLV), à Hagios Iakovos (*Swedish Cyprus Exp.*, vol. I, 1934, pl. LXVIII, 64, 72), et ailleurs.

(2) Vassos Karageorghis.—Chronique des fouilles à Chypre en 1959. *Bull. Corresp. Hell.*, t. LXXXIV, 1960, p. 268, fig. 38.

(3) Alan Rowe.—A catalogue of Egyptian scarabs, scaraboids, seals and amulets in the Palestine Archaeological Museum. Le Caire, 1936, pl. XXXII.

Scarabée de dévotion amonienne

"Amon-Rê aime celui qui l'aime

Formule qui apparaît à la XXII[e] dynastie

Fig. 1.—Fac-similé du manuscrit de Drioton relatif au déchiffrement du scarabée de Limassol

Rowe [1] ramenait les limites à XVIIe-XXVe dynasties ; quant au style des pattes, de type S 26-27 de Rowe [2], il se rencontrait de la XIIIe à la XXVIe dynastie. Le caractère mou du modelé, et le fait que la plupart des détails anatomiques n'étaient pas indiqués, nous paraisssaient être des critères de Basse Epoque. Ce point de vue était confirmé par le déchiffrement de l'inscription cryptographique, dans laquelle le chanoine Drioton reconnaissait une formule n'apparaissant que sous la XXIIe dynastie. On pouvait donc en définitive proposer de dater le scarabée de Limassol de la XXIIe à la XXVe dynastie.

Nous donnons en hors-texte, fig. 1, le Fac-similé du manuscrit de Drioton.

Chaque spécimen représentant un cas d'espèce, nous considérerons les scarabées égyptiens, puis les scarabées égyptisants, et nous étudierons chacun d'eux en suivant l'ordre des numéros d'inventaire qui leur ont été donnés [3].

Les Scarabées Égyptiens

No. 17.—Scarabée en stéatite blanche.

Dimensions :	Longueur	19 mm
	Largeur	14 „
	Epaisseur	9,5 „

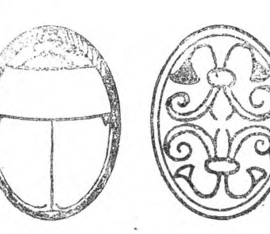
Scarabée de style naturaliste, tendant au conventionnel. La tête, malheureusement endommagée, paraît bien détaillée : en tous cas, la gravure des yeux est nette.

(1) *Ibid.*, pl. XXXIII.

(2) *Ibid.*, pl. XXXV.

(3) Les numéros d'inventaire, conformément aux règles muséographiques, sont du type 1960 XI-21 *x*. Afin d'éviter des répétitions fastidieuses de sigles, nous désignerons les scarabées de Pyrga par les derniers chiffres de la formule seulement, remplacés ici par la lettre *x*.

Le prothorax et les élytres sont séparés par une ligne simple. La ligne de séparation des élytres n'atteint pas l'apex, mais est limitée par une ligne courbe, concave vers l'arrière, qui isole la région apicale ; une autre ligne longe le bord externe du prothorax et des élytres, et se termine en volute vers l'arrière. Il y a un petit triangle à l'angle antéro-latéral des élytres. Le dos est légèrement surélevé. Les trois paires de pattes sont bien détaillées, un peu étalées, et striées sur le dessus.



Inscription.—Le plat est orné par une double figure, chacune représentant un entrelac de tiges de papyrus, dont l'ensemble évoque, dans une certaine mesure, la figure hiératique du *sm3-t3wy*, qui est dotée d'une valeur prophylactique.

Datation.—Le style de ce scarabée correspond au type A_3 de Hall [1], de la XVIIIe dynastie, époque à laquelle Newberry situe la fabrication de scarabées similaires [2], la localisant plus spécialement au milieu de cette période, c'est-à-dire du règne de Thoutmosis III au règne d'Aménophis III.

Si l'on considère dans le détail les différentes parties du corps de l'insecte, la tête, trop endommagée, ne peut être utilisée à des fins de datation, mais le reste du corps rappelle le type EP 60 de Rowe [3], que l'on rencontre sous les XVIIIe et XIXe dynasties ; le style des pattes n'apporte aucune précision, puisque elles répondent au type S 26 de Rowe [4] qui perdure de la XIVe à la XXVIIe dynastie.

(1) H.R. Hall. Catalogue of Egyptian scarabs in the British Museum. Vol. I, Londres, 1913, p. XXX.

(2) Percy E. Newberry.—Scarabs. An introduction of the study of Egyptian seals and signet rings. Londres, 1906, p. 75, fig. 74.

(3) Rowe, *op. cit.*, 1936, pl. XXXIII.

(4) *Ibid.*, pl. XXXV.

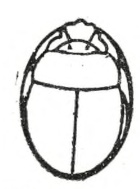
Un autre élément de datation est à rechercher dans le style du motif qui orne le plat du scarabée ; des exemples analogues sont connus à l'époque hyksos et sous la XVIIIe dynastie [1].

En fin d'analyse, nous retiendrons comme datation pour la fabrication du scarabée no. 17 de Pyrga, la XVIIIe dynastie, et plus probablement le milieu de cette période.

No. 18.—Scarabée en stéatite blanche.

Dimensions : Longueur ....15,5 mm.
Largeur ....10,5 „
Epaisseur .... 6 „

Scarabée de style naturaliste, de canon allongé. Les différentes parties de la tête sont bien détaillées ; les palpes mandibulaires sont figurés par trois appendices dirigés vers l'avant, et, latéralement les yeux sont très nets. Le prothorax et les élytres sont séparés par une ligne légèrement concave vers l'avant ; les deux élytres sont séparées l'une de l'autre par une ligne simple qui est interrompue vers l'arrière avant d'avoir atteint l'apex. Il n'y a aucune ligne ornementale. Les pattes sont profondément gravées, fines, longues, un peu étalées, et non striées.




Inscription.—Les hiéroglyphes, soigneusement gravés sous le plat, paraissent à première vue, devoir se transcrire comme suit :

⊙ [hiéroglyphes] *Mn-ḫpr-Rʿ, nb mȝʿt*, Men-kheper-Rʿ (Thoutmosis III), seigneur de justice.

L'épithète de " seigneur de justice" est connue à partir de la XVIIIe dynastie, mais la graphie utilisée est [hiéroglyphes] *ḥkȝ*

(1) Percy E. Newberry.—The Timin's Collection of ancient Egyptian scarabs and cylinder seals. Londres, 1907, pl. XVII.—Flinders Petrie. Buttons and design scarabs. Londres, 1925, pl. VIII et X.

mȝʿt (Wb. III 172, 17) et on en a plusieurs attestations sur les scarabées [1] ; aussi le groupement que nous avons ici peut-il paraître insolite, et est-ce dans la cryptographie que nous rechercherons le déchiffrement de cette inscription.

La présence du signe [nb], bien en évidence, fait aussitôt penser à une formule d'allégeance, similaire à celles étudiées par Drioton [2]. En fait, deux solutions se présentent :

(1) Formule à écriture pleine, en donnant aux signes les valeurs suivantes :

⊙ vaut pour *i* par acrophonie de *im*, la prunelle de l'œil (Wb. I, 75, 23) [3] ;

[mn] vaut pour *m* par acrophonie de *mn*, valeur normale de ce signe ;

[scarabée] vaut pour *n* par acrophonie de *nṯry*, le divin [4] ;

[nb] se lit *nb*, seigneur, valeur normale de ce signe ;

[hiéroglyphe] vaut pour *i* par équivalence groupale avec [hiéroglyphe] [5].

Les signes sont donc à lire dans l'ordre ⊙ [hiéroglyphes] *imn nb. i*, Amon est mon seigneur.

(2) Formule à écriture défective, en laissant au signe ⊙ sa valeur normale *Rʿ* ; l'ordre des signes se trouve légèrement perturbé :

[hiéroglyphes] ⊙ [nb] *Imn-Rʿ nb(.i)*, Amon-Reʿ est mon seigneur.

(1) Etienne Drioton.—Scarabée de la collection Gurewich. *Bull. Soc. Fr. d'Egyptol.*, No. 19, 1955, pp. 59-66.

(2) Etienne Drioton.—Trigrammes d'Amon. *Festschrift Hermann Junker, Wiener Zeitschr. Kunde d. Morgenl.*, Bd.54, 1957, pp. 20-26.

(3) *Ibid.*, p. 13.

(4) *Ibid.*, p. 14.

(5) *Ibid.*, p. 16.

Les deux solutions étant acceptables, il n'est vraiment pas possible d'éliminer l'une des deux.

Datation.—Le style de ce scarabée correspond au type A_2 de Hall[1] de la XIXᵉ dynastie. En étudiant chaque détail du corps de l'insecte, on note que la tête est du type HC 58 de Rowe[2] attesté sous l'occupation hyksos et la XVIIIᵉ dynastie ; le reste du corps est du type EP 38 de Rowe[3] connu de la XIIIᵉ à la XIXᵉ dynastie ; quant aux pattes, elles n'apportent aucune précision, le type S 22 de Rowe[4] perdurant de la XIIIᵉ à la XXVIᵉ dynastie.

En fin d'analyse, nous proposerons de dater la fabrication du scarabée No. 18 de Pyrga, du début de la XIXᵉ dynastie.

No. 19.—Scarabée en stéatite blanche.

Dimensions :	Longueur	15,3	mm.
	Largeur	11,5	„
	Epaisseur	8	„

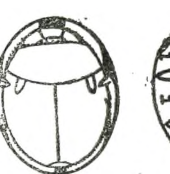
Scarabée de style naturaliste mais de facture peu soignée. Les différentes parties de la tête sont indiquées par de simples traits, sans modelé de détail. Le prothorax est séparé des élytres par une ligne courbe, fortement concave vers l'avant. Une ligne simple sépare les deux élytres ; elle n'atteint pas l'apex, et se limite à un petit trait qui isole la région apicale. Chaque élytre porte un petit triangle à l'avant, et une encoche latéralement. Les trois paires de pattes sont distinctes, mais sommairement ébauchées, non étalées, et striées sur le dessus.

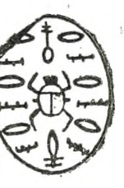
(1) Hall, *op. cit.*, 1913, p. XXX.

(2) Rowe, *op. cit.*, 1936, pl. XXXII.

(3) *Ibid.*, pl. XXXIII.

(4) *Ibid.*, pl. XXXV.





Inscription.—Le plat porte une inscription en cryptographie, dont une partie se reproduit par symétrie, ainsi que cela se produit souvent sur les scarabées ; il suffit donc de déchiffrer une seule série de signes.

Notre attention a été attirée par la présence du signe *ḫpr*, se produire, et du mot , *rn*, le nom ; aussi avons-nous pensé trouver le canevas du déchiffrement de cette inscription dans deux formules comportant ces deux mots, étudiées par le chanoine Drioton, au cours de son enseignement sur la cryptographie à l'*Institut Catholique de Paris* en 1954.

(1) *ḫpr kȝ n rn n Ỉmn*, " La puissance (vitale) se produit par le nom d'Amon " (Inédit, bague en or de la collection Farouk).

(2) *ḫpr kn n rn n Ỉmn-Rʿ* : " La force (physique) se produit par le nom d'Amon-Reʿ " (Newberry, Scarabs, *op. cit.*, pl. XXXIX, No. 34).

Par analogie, nous proposerons donc de lire les signes dans l'ordre suivant : *ḫpr nfr m rn n Ỉmn*, Le Bien se produit grâce au nom d'Amon.

Les transcriptions cryptographiques se justifient ainsi : est bien connu avec la valeur *m* par acrophonie de *mỉ*, valeur normale de ce signe[1] ;

vaut *n* par acrophonie de *nf*, ce qui souffle (Wb. II. 250, 11)[2] ;

(1) Victor Loret.—Manuel de Langue égyptienne. Paris, 1889, p. 128, No. 579.

(2) Eteinne Drioton.—Un cryptogramme relatif aux souffles de vie. *Mélanges Grapow, Deutsche Akad.d.Wissensch.z.Berlin, Inst.f.Orientf.*, No. 29, 1955, p. 47, No. 10.

vaut *ỉ* par acrophonie de *ỉ‘y*, ce qui lave (Wb. II, 39, 2)[1];

vaut *m* par acrophonie de *mdw*, ce qui parle[2].

En définitive, sur les neuf hiéroglyphes que comporte cette inscription, trois seulement ont une valeur cryptographique, et ils servent ici à écrire le nom d'Amon, dont on a ainsi un nouvel exemple de trigramme. Cette formule et les deux exemples qui nous ont guidé mettent en évidence la valeur magique du nom divin.

Datation.—Le style de ce scarabée correspond à celui du type A_6 de Hall[3], attesté sous le Nouvel Empire, depuis la fin de la XIXe dynastie. En examinant en détail chaque partie du corps de l'insecte, la tête est à rapprocher du type HC 54 de Rowe[4], connu de la XVIIIe à la XXIe dynastie, le reste du corps de type EP 34 de Rowe[5], attesté de la XVIIe à la XXIIe dynastie ; quant aux pattes elles n'apportent aucune précision puisque le type S 27 de Rowe[6]. perdure de la XIIIe à la XXVIe dynastie.

En fin d'analyse, nous retiendrons comme datation probable pour la fabrication du scarabée No. 19 de Pyrga, la XXe ou la XXIe dynastie.

No. 20.—Scarabée en stéatite blanche.

Dimensions :	Longueur	18	mm
	Largeur	12,5	„
	Epaisseur	9	„

(1) Etienne Drioton.—An Explanation of the enigmatical inscription of the Serapeum plaques of Ptolemy IV. *Suppl. aux A.S.A.E., cahier* No. 2, 1946, p. 104.

(2) *Ibid.*, p. 105.

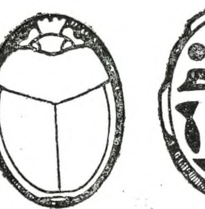
(3) Hall, *op. cit.*, 1913, p. XXX.

(4) Rowe, *op. cit.*, 1936, pl. XXXII.

(5) *Ibid.*, pl. XXXIII.

(6) *Ibid.*, pl. XXXV.

Scarabée de style naturaliste. La tête est traitée avec soins, les yeux et les ocelles sont bien détaillés, les palpes mandibulaires sont figurés par quatre appendices se trouvant en avant du clypéus. La glabelle se loge dans une échancrure du prothorax ; ce dernier est séparé des élytres par une ligne simple, légèrement anguleuse en son milieu, et ouverte vers l'avant. La ligne de séparation des élytres n'atteint pas l'apex, et se limite à un filet qui borde le contour extérieur des élytres ; il y a en outre, un second filet qui isole la région apicale. Les trois paires de pattes sont bien séparées les unes des autres; un peu étalées, et striées sur le dessus.





Inscription.—Le plat porte une formule en cryptographie dont les prototypes ont été étudiés par Drioton[1] et pour laquelle nous proposons la transcription suivante :

mrỉ nṯr m(r)ỉ Ỉmn, Dieu aime celui qui aime Amon.

Les valeurs cryptographiques des signes se justifient comme suit : le bassin, a en cryptographie la valeur *mrỉ*, aimer, par équivalence groupale avec le signe *mr*, le canal. Au cours de son enseignement, le chanoine Drioton nous a donné maints exemples de cette valeur du signe.

vaut *n* par acrophonie de *nṯr*, dieu, lecture normale de ce signe ;

vaut *ṯ* par acrophonie de *ḏr*, le milan — l'équivalence des sons *ṯ* et *ḏ* étant assurée par lecture de ce mot en copte, ⲧⲣⲉ, ϭⲣⲉ ;

(1) Etienne Drioton.—Maximes relatives à l'amour pour les dieux. *Analecta Biblica*, 12, Rome, 1959, pp. 57-68.

𓋹 vaut *r* par acrophonie de *rd*, ce qui pousse (Wb. II, 463 8)[1];

est une autre façon d'écrire le verbe *mrỉ*, aimer, en cryptographie [2];

⊙ vaut *ỉ* par acrophonie de *ỉm* (cf. No. 18) ; et *m* par acrophonie de *mꜣꜣ*, ce qui voit [3];

vaut *n* par acrophonie de *nb*, le seigneur [4].

Datation.—Le style de ce scarabée correspond à celui du type D_8 de Hall [5] de la XIXe dynastie. En étudiant chaque détail du corps de l'insecte, on note que la tête appartient au type HC 52 de Rowe [6] attesté de la XIIIe à la XVIIIe dynastie ; le reste du corps est du type EP 30 de Rowe [7] caractéristiques de la XIXe dynastie ; le style des pattes, correspondant au type S 26 de Rowe [8] perdure de la XIVe à la XXVIIe dynastie.

En fin d'analyse, nous proposerons de situer la fabrication du scarabée No. 20 de Pyrga, sous la XIXe dynastie.

No. 21.—Scarabée en stéatite blanche.

Dimensions :	Longueur	15 mm.
	Largeur	11 „
	Epaisseur	7,8 „

(1) Etienne Drioton.—Voeux inscrits sur des scarabées. *Mitt.d.Deutsch. Archäol. Inst. Kairo*, Bd. 14, 1956, p. 41.

(2) Cf. Drioton, *op. cit.*, 1959, p. 62.

(3) Drioton, *op. cit.*, 1957, p. 13.

(4) Henri Brugsch.—Index des hiéroglyphes phonétiques y compris des valeurs de l'écriture secrète. Leipzig, 1872, p. 7, No. 141. — Etienne Drioton. Essai sur la cryptographie privée à la fin de la XVIIIe dynastie. *Rev. d'Egypt.*, t.I, 1933, p.46, No.133

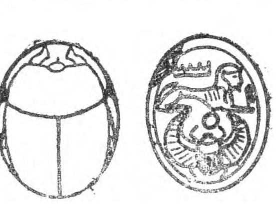
(5) Hall, *op. cit.*, 1913, p. XXXI.

(6) Rowe, *op. cit.*, 1936, pl. XXXII.

(7) *Ibid.*, pl. XXXIII.

(8) *Ibid.*, pl. XXXV.

Scarabée de style conventionnel. Les détails de la tête sont indiqués par de simples lignes, sans modelé ; ainsi les yeux, les ocelles, les palpes, sont suggérés mais non figurés. La glabelle se loge dans une échancrure du prothorax ; celui-ci est séparé des élytres par une ligne courbe, concave vers l'avant. La ligne de séparation des élytres est simple, et se prolonge jusqu'à l'apex. Il n'y a aucune ligne ornementale. Les trois paires de pattes sont schématiquement indiquées, sans aucun détail, et consituent une base épaisse.



Inscription.—Le plat porte une inscription cryptographique en hiéroglyphes très finement gravés, que nous proposons de lire dans l'ordre suivant : ⊙

Ỉmn-Rˁ nb(.ỉ), Amon-Reˁ est mon seigneur.

le scarabée ailé n'est qu'une variante du signe habituel, et a en cryptographie la valeur *n* par acrophonie de *nṯry* (cf. No. 18) ;

le sphinx a ici sa valeur pleine *nb*, seigneur [1]; tous les autres hiéroglyphes ont leur valeur en écriture normale.

Datation.—Le style de ce scarabée correspond à celui du type C_4 de Hall [2] attesté sous la XIXe dynastie. En étudiant chaque détail du corps de l'insecte, on peut rattacher la tête au type HC 8 de Rowe[3] connu de la XIIe à la XIXe dynastie ; le reste du corps, d'une style très simple, correspond au type EP2 de Rowe qui [4] perdure de la période hyksos à la XXVIIe dynastie; enfin, le type S 24 des pattes, se rencontre de la période hyksos à la XXe dynastie.

(1) Brugsch, *op. cit.*, 1872, p. 7, No. 141.

(2) Hall, *op. cit.*, 1913, p. XXXI.

(3) Rowe, *op. cit.*, 1936, p. XXXII.

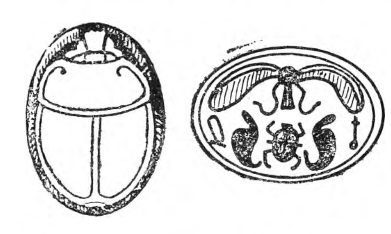
(4) *Ibid.*, pl. XXXIII.

En fin d'analyse, nous retiendrons la XIXe dynastie comme datation probable pour la fabrication du scarabée No. 21 de Pyrga.

No. 22.—Scarabée en stéatite blanche.

Dimensions :	Longueur	17,5	mm
	Largeur	12,2	„
	Epaisseur	9	„

Scarabée d'un style dérivé du naturaliste, mais enjolivé de nombreuses lignes ornementales. Sur la tête, les yeux et les ocelles sont détaillés ; les palpes mandibulaires sont représentés par cinq petits appendices dirigés vers l'avant. Le prothorax est séparé des élytres par une ligne, légèrement concave vers l'avant ; il est orné par une ligne courbe longeant les bords latéraux et postérieur, et dont les extrémités se terminent en volutes. La ligne de séparation des élytres est double, et se raccorde à la ligne longeant le bord latéral de celles-ci. On remarque en outre une petite ligne isolant la région apicale. Les pattes sont bien indiquées, un peu étalées, striées sur le dessus.



Inscription.—Le plat porte une inscription cryptographique qui, par sa présentation, se rattache à une type de formule étudié en 1954-55. par le chanoine Drioton au cours de son enseignement sur la cryptographie. Ce type est caractérisé par la présence de deux *uraeus*, les autres signes servant à écrire le nom d'un dieu. Le déchiffrement que nous proposons est le suivant : [ ] *mri Imn-Rʿ mri s(w)*, Amon-Reʿ aime celui qui l'aime.

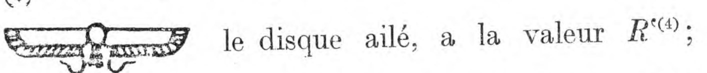
La valeur cryptographique des signes s'établit comme suit :

a la valeur *mri*, aimer, par jeu sur un des noms de l'*uraeus*, *mrt*, la douloureuse (Wb. II. 95. 16)[1] ;

vaut *i* par acrophonie de *ib*, le cœur [2];

vaut *m* par acrophonie de *mnš*, le cartouche (Wb. II. 89, 3) [3] ;

vaut *n* par acrophonie de *nṯr* (cf. No. 18);

 le disque ailé, a la valeur *Rʿ*[4] ;

vaut *s* par acrophonie de *sšmwt*, l'uraeus (Wb. IV, 289).

La lecture réitérée d'un signe est attestée non seulement dans les exemples inédits qui ont servi à notre déchiffrement mais aussi dans une formule analogue étudiée par Drioton,[5]

Datation.—Le style de ce scarabée correspond au type C_1 de Hall [6] connu au Nouvel Empire. L'étude des détails du corps de l'insecte apporte les précisions suivantes; la tête se rapproche du type HC 51 de Rowe [7] et le reste du corps, du type EP 73 de Rowe [8], l'un et l'autre attestés de la XIIIe dynastie ; le style des pattes n'apporte aucun élément de précision, le type S 22 de Rowe [9] perdurant de la XIIIe à la XXVIe dynastie.

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(1) Drioton, *op. cit.*, 1957, p. 14.
(2) Drioton, *op. cit.*, 1933, p. 42, No. 85.
(3) Drioton, *op. cit.*, 1957, p. 15.
(4) *Ibid.*, p. 20, No. 43.
(5) Drioton, *op. cit.*, 1959, pp. 64-65.
(6) Hall, *op. cit.*, 1913, p. XXXI.
(7) Rowe, *op. cit.*, 1936, pl. XXXII.
(8) *Ibid.*, pl. XXXIII.
(9) *Ibid.*, pl. XXXV.

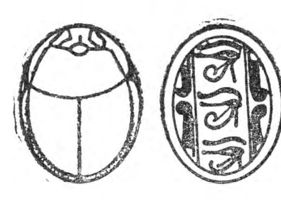
Un indice de datation est peut-être à rechercher dans le style des hiéroglyphes. Le disque ailé, muni d'une sorte d'appendice caudal pendant entre les deux *uraeus*, n'est pas un motif fréquent dans l'art égyptien ; il semble être le reflet d'une influence mésopotamienne, et ne paraît pas attesté en Egypte avant la période ramesside ; par ailleurs, les maximes relatives à l'amour pour les dieux débutent peut-être sous la XIXe ou la XXe dynastie, mais plus probablement sous les prêtres-rois de la XXIe dynastie, avec un maximum de floraison sous la XXIIe (1).

En fin d'analyse, nous retiendrons comme datation probable pour le scarabée No. 22 de Pyrga, l'époque des XXIe et XXIIe dynasties.

No. 23.—Scarabée en stéatite blanche.

Dimensions :			
	Longueur	16	mm
	Largeur	12	”
	Epaisseur	7	”

Le style de ce scarabée est absolument identique à celui du No. 21 à la description duquel, il suffira de se reporter.



Inscription.—Le plat porte une inscription dont les caractères se répartissent en trois colonnes. La colonne centrale comporte trois signes [hiéroglyphe] dont les valeurs en cryptographie sont *i*, *m*, *n* (2) ; on a ainsi un trigramme d'Amon donné par un groupement de trois signes identiques, disposition pour laquelle on connait des exemples similaires (3).

(1) Drioton, *op. cit.*, 1959, p. 67.

(2) Drioton, *op. cit.*, 1957, p. 13.

(3) *Ibid.*, p. 18, No. 23-24-25; p. 19, No. 26-27; p. 20, No. 40; p. 24, No. 72-73-74; p. 26, No. 95; p. 28, No. 101.

Sur les côtés, quatre signes [hiéroglyphe] dont la valeur en cryptographie peut être *i* et *m* (1) ; seule la valeur *i* semble devoir être retenue ici, de façon à constituer l'initiale d'un trigramme d'Amon formé de [hiéroglyphes] qui serait donc à lire quatre fois; on aurait ainsi dans la même inscription, une combinaison de cinq trigrammes d'Amon. De nombreux exemples d'inscriptions sur scarabée constituées par des trigrammes multipliés ont déjà été signalés par le chanoine Drioton (2).

Datation.—D'après ce qui vient d'être dit sur le style, nous proposerons de dater le scarabée No. 23 de Pyrga, de la XIXe dynastie.

No. 24.—Scarabée en stéatite blanche.

Dimensions :			
	Longueur	14,5	mm.
	Largeur	10	”
	Epaisseur	7	”

Scarabée de style naturaliste. Tous les détails avaient été traités avec beaucoup de soins, mais sont souvent dégradés, la surface ayant souffert pendant le séjour en terre. Sur la tête, les yeux et les ocelles sont très nets, les palpes mandibulaires sont représentés par quatre appendices dirigés vers l'avant. La glabelle se loge dans une légère échancrure du prothorax ; celui-ci est séparé des élytres par une ligne simple, légèrement concave vers l'avant ; il est en outre orné d'une ligne longeant les bords latéraux et postérieur, qui se termine en avant par des volutes. Les élytres sont séparées l'une de l'autre par une ligne simple qui n'atteint pas l'apex, interrompue par le filet qui borde le contour externe ; il y a en outre une petite ligne qui isole la région apicale, et un petit

(1) *Ibid.*, p. 16.

(2) *Ibid.*, pp. 26-28.

triangle à l'angle antéro-latéral de chaque élytre. Les trois paires de pattes sont profondément gravées, un peu étalées, et striées sur le dessus.




Inscription.—Sous le plat se trouve une inscription cryptographique dont le prototype a été étudié par le chanoine Drioton [1]; nous nous bornerons donc à en donner la transcription : *mn rn.k ḫpr mswt.k.* Que ton nom dure, que ta postérité se produise.

Datation.—Le style de ce scarabée correspond au type A3 de Hall [2], caractéristique de la XVIIIe dynastie, époque à laquelle Newberry attribue la fabrication de scarabées analogues [3]. D'après l'étude des détails du corps de l'insecte, on peut rapprocher la tête du type HC 58 de Rowe [4], connu de l'époque kyksos et de la XVIIIe dynastie ; le style des élytres appartient au type EP 73 de Rowe [5], que l'on rencontre de la XIIe à la XXIIe dynastie, et les pattes, du type S 22 de Rowe [6], attesté de la XIIIe à la XXVIe dynastie. Il y a lieu d'ajouter que des inscriptions de ce type ne sont pas connues avant le Nouvel Empire ; en fin d'analyse, nous proposons de dater le scarabée No. 24 de Pyrga, de la XVIIIe dynastie.

No. 25.—" Cowroid " en stéatite blanche.

Dimensions :	Longueur..........	1	mm,
	Largeur	6,8	„
	Epaisseur	4	„.

(1) Drioton, *op. cit.*, 1956, No. 7, pp. 36-39.
(2) Hall, *op. cit.*, 1913, pl. XXX.
(3) Newberry, *op. cit.*, 1906, p. 74, fig. 73.
(4) Rowe, *op. cit.*, 1936, pl. XXXII.
(5) *Ibid.*, pl. XXXIII.
(6) *Ibid.*, pl. XXXV.

Nous avons conservé, n'ayant pas d'équivalent en français, le terme anglais de " cowroid " pour désigner ce type de scaraboïde [1] Celui-ci n'est décoré que par un motif en " cordelette " faisant le tour de la face dorsale, répondant ainsi au type Z_{35} de Petrie [2].

Inscription.—Le plat porte l'inscription qui, en hiéroglyphes normaux, désigne le titre de *rḫ-nswt*, le " connu du roi ". L'emploi d'un titre non suivi d'un nom de personne ne s'explique guère, et ceci d'autant moins que si les titres avaient eu une valeur magique en eux, on devrait les rencontrer plus souvent sur les amulettes ; or nous savons que de telles inscriptions sont rares [3]; aussi préférons-nous y voir un nouvel exemple de trigramme d'Amon, dont le déchiffrement s'établit comme suit :

vaut *i* par équivalence groupale avec qui représente aussi une plante ;

vaut *m* par acrophonie de *mdw*, ce qui parle (cf. No. 19)

vaut *n* par acrophonie et variation matérielle de *niwt*, la ville [4].

Datation.—Le type de ce " cowroid " est attesté de la XIXe à la XXVIe dynastie [5] ; mais sa diffusion hors d'Egypte ne paraît pas remonter au delà de la XXVIe dynastie [6]. Par ailleurs un scarabée égyptien de Carthage, portant une inscription identique, est daté de la XXVIe dynastie [7]. En fin d'analyse, c'est donc de la XXVIe dynastie que nous proposerons de dater le " cowroid " No. 25 de Pyrga.

(1) Ce nom a été créé par H.R. Hall, *op. cit.*, 1913, p. VII.
(2) Flinders Petrie.—Scarabs and Cylinders. Londres, 1917, pl. LXXI.
(3) Newberry, *op. cit.*, 1906, p. 77.
(4) Drioton, *op. cit.*, 1957, p. 13.
(5) *Fide* Petrie *op., cit. supra.*
(6) *Fide* Jean Vercoutter.—Objets égyptiens et égyptisants du mobilier funéraire carthaginois. *Bibl. Arch. et Hist.*, t. XL, Paris, 1945, pp. 201-04 et 338-39.
(7) *Ibid.*, p. 147, No. 216.

No. 27.—Scarabée en verre moulé irisé.

Dimensions :	Longueur	13	mm.
	Largeur	9,2	„
	Epaisseur	6,5	„

Les lignes sont peu profondément imprimées, et arrondies. Ce spécimen a beaucoup souffert pendant son séjour en terre, la surface est très érodée, et creusée de plusieurs cupules profondes.




Inscription.—Le plat porte une figure qui, malgré les dommages subis, nous paraît être celle d'un poisson de la gueule duquel sortent deux tiges végétales. Ce thème est connu en Egypte à toutes les époques; un bon exemple, daté de la XVIIIe dynastie, a été trouvé à Gaza [1].

Datation.—Le verre moulé n'a été utilisé pour la fabrication des scarabées qu'à très basse époque; en raison de leur fragilité, de tels spécimens sont rares, et généralement en mauvais état. On en connait plusieurs attestations en provenance des nécropoles carthaginoises [2] datées du Ve au IIIe siècle avant J.C.

Le sujet qui orne le plat du scarabée No. 27 de Pyrga, appartenant au folklore égyptien typique, sa fabrication doit se situer dans la dernière période de splendeur de la dynastie indigène, c'est-à-dire le règne d'Amasis (568-525).

No. 28.—Scarabée en terre argileuse, colorée en bleu dans la masse avec du lapis-lazuli artificiel.

Dimensions :	Longueur	10,5	mm
	Largeur	8,6	„
	Epaisseur	5	„

(1) Rowe, *op. cit.*, 1936, p. 143, No. 597, pl. XV.

(2) Vercoutter, *op. cit.*, 1945, p. 75 et 249-51, No. 692 et 699-701.

La surface, complètement érodée, ne laisse plus apparaître aucun détail.

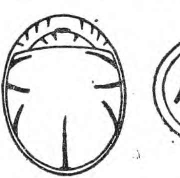
No. 29.—Fragment d'un scarabée, fabriqué suivant la même technique que le No. 28, mais la couleur bleue est moins vive.

Les Scarabées Egyptisants

No. 4.—Scarabée en jais.

Dimensions :	Longueur	20,2	mm
	Largeur	16	„
	Epaisseur	10,4	„

Spécimen de forme très globuleuse. La tête est bien formée, mais les détails ne sont pas indiqués, si ce n'est quatre petits traits pour suggérer le clypéus. En avant de la tête, une bande striée représente probablement la paire antérieure de pattes. Le prothorax et les élytres ne sont séparés que par des sillons incomplets, dont certains représentent peut-être la paire postérieure de pattes, figurées sur les élytres, ainsi que cela se voit aussi quelquefois sur les scarabées égyptiens.




Inscription.—Sous le plat est gravé le profil d'un quadrupède, dont le corps rappellerait celui d'un cheval, mais dans lequel, à cause des grandes cornes recourbées, on doit reconnaître une sorte de bouquetin. Dans le champ, se trouve un élément végétal rappelant l'hiéroglyphe du sycomore, et un disque centré, reproduisant exactement l'hiéroglyphe égyptien.

On ne connait pas de protype égyptien pour cette association ; celui-ci existe cependant certainement, car on peut reconnaître dans les trois signes les éléments d'un trigramme d'Amon :

[hiéroglyphe] valant *i* par acrophonie de *ibꜣw*, le mouflon (Wb I, 62, 18).

⊙ valant *m* par acrophonie de *mꜣꜣ*, ce qui voit [1];

𓆭 valant *n* par acrophonie de *nht*, le sycomore (Wb. II, 282).

No. 5.—Scarabée en jais.

Dimensions	Longueur	17,4	mm.
	Largeur	12,5	„
	Epaisseur	9,5	„

Scarabée de forme semi-olivaire, d'un style très éloigné de son prototype égyptien. La tête, le prothorax, et les élytres, ne sont séparés que par des sillons plus ou moins profonds; aucun détail anatomique n'est indiqué. Rien ne suggère l'emplacement des pattes; peut-être un bourrelet en avant du clypéus évoquerait-il la position de la paire antérieure.




Inscription.—Sous le plat, on note la gravure d'une figure, grossièrement ébauchée, d'un quadrupède cornu piétinant une autre figure, étendue à terre, difficile à identifier. L'ensemble paraît dérivé de la figure du taureau piétinant un ennemi, motif égyptien très connu dès l'époque protohistorique.

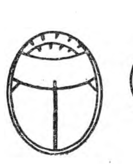
No. 6.—Scarabée en jais.

Dimensions :	Longueur	15,7	mm
	Largeur	12	„
	Epaisseur	8,3	„

Scarabée ayant conservé l'essentiel des caractères du prototype égyptien, mais de facture sommaire. Le clypéus comporte trois appendices figurant les palpes; en avant, une bande striée représente probablement la paire antérieure des

(1) Drioton, *op. cit.*, 1957, p. 13.

pattes. Le prothorax et les élytres sont bien séparés les uns des autres par de profonds sillons, et on note la présence d'un petit triangle à l'angle antéro-latéral de chaque élytre.




Inscription.—On reconnait sous le plat une figure de cheval passant, avec dans le champ, la représentation schématique de deux arbres, dont l'un paraît être un palmier, et l'autre un sycomore.

Le cheval passant apparait sur les scarabées à partir de la XIXe dynastie [1]; toutefois, par sa facture l'exemplaire de Pyrga s'éloigne des modèles égyptiens parmi lesquels on ne retrouve pas exactement le prototype. Celui-ci existe cependant certainement, car l'association de ces trois figures, qui n'est pas logique, ne peut être comprise en cryptographie que par un Egyptien; on reconnaît en effet un trigramme d'Amon :

𓃗 vaut *ỉ* par acrophonie de *ỉbr*, l'étalon (Wb. I, 63,15) [2].

𓆱 vaut *m* par acrophonie de *mꜣmꜣ*, le palmier doum (Wb. II, 29,7);

𓆭 vaut *n* par acrophonie de *nht*, le sycomore (Wb. II, 282; cf. No. 4).

No. 7.—Scarabée en serpentine [3].

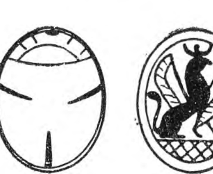
Dimensions :	Longueur	19,1	mm.
	Largeur	14,6	„
	Epaisseur	9,6	„

(1) Flinders Petrie, *op. cit.*, 1925, p. 24.

(2) Drioton, *op. cit.*, 1957, p. 22, No. 55

(3) V. Karageorghis, *op. cit.*, *B.C.H.*, 1961, p. 263, fig. 6.

Scarabée de style très sommaire. La tête et le clypéus sont à peine modelés ; des amorces de sillons suggèrent les lignes de séparation du prothorax et des élytres. La paire antérieure de pattes est probablement figurée à l'avant.




Inscription.—Contrastant avec la stylisation extrême de l'insecte, le plat est orné de figures soigneusement gravées, d'une facture demeurée très proche de celle des prototypes égyptiens. On reconnait un griffon ailé, un signe et un élément végétal qui est probablement une fleur de lotus [1].

Le type du griffon est très différent de celui que l'on trouve sur des cylindres chypriotes [2] qui sont de style franchement mésopotamien. Le spécimen de Pyrga demeure dans le style égyptien ; un rapprochement peut se faire avec un scarabée égyptien de Palestine, remontant à l'époque hyksos [3], mais surtout avec des scarabées égyptiens de basse époque, découverts à Carthage [4].

Une fois de plus, cet ensemble de trois figures réalise un trigramme d'Amon :

la fleur de lotus, vaut *i* par assimilation groupale avec , élément végétal [5] ;

vaut *m* par acrophonie de *mḏ3bt*, l'écope (Wb. II, 188, 13) [6] ;

(1) Une irrégularité de la pierre fait ressembler cette figure à l'hiéroglyphe *wsr.*

(2) Corpus of Ancient Near Eastern Seals in North American Collection. I. The Collection of the Pierpont Morgan Library. Chicago, 1948, pl. CLXII, No. 1069, 1070, et pl. CLXIII, No. 1073 E, 1074.

(3) Rowe, *op. cit.*, 1936, No. 302, p. 79, pl. VIII.

(4) Vercoutter, *op. cit.*, 1945, No. 16 et 18, p. 98, pl. I ; No. 131-35, pp. 129-27, pl. IV. Un autre rapprochement s'impose, mais qui ne peut être ici d'aucun secours, avec le griffon qui orne une des faces du sceau de style chypro-égyptien de Pyrga, *in* Karageorghis *op. cit.*, *B.C.H.*, 1961, p. 261, fig. 8 (No. d'inv. 1960 XL-21/2).

(5) Drioton, *op. cit.*, 1957, p. 33.

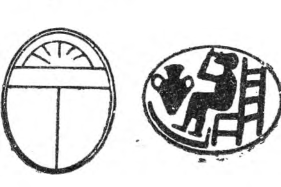
(6) *Ibid.*, p. 15.

le griffon, qui n'est qu'une variante du sphinx, vaut *n* par acrophonie de *nb*, le seigneur (*vide supra* No. 20).

No. 8.—Scarabée en jais.

Dimensions :	Longueur	18	mm.
	Largeur	13,6	„
	Epaisseur	10,3	„

Scarabée de style conventionnel, s'éloignant sensiblement de tout prototype égyptien. La tête est surmontée par six appendices qui suggèrent le clypéus ; le prothorax est très court, bien séparé des élytres, et celles-ci l'une de l'autre, par de profonds sillons. Aucun élément ne suggère la position des pattes.



Inscription.—Sous le plat est gravée une figure d'homme assis sur un siège à dossier, et portant à sa bouche un gobelet, dont on peut supposer qu'il a puisé le contenu dans l'amphore représentée dans le champ. Celle-ci, avec son encolure largement évasée et sa panse flanquée de deux anses, n'est pas sans rappeler un type d'amphore connu en Chypre à l'âge du Fer, et qui devient rare à partir de 600 avant J.C. [1]

Cet ensemble n'est pas sans évoquer la représentation égyptienne du " défunt devant la table d'offrande " des cylindres protodynastiques et des stèles d'Hélouan [2] ; toutefois en Egypte, l'homme avance souvent sa main vers les mets, mais on ne le voit jamais porter ceux-ci à sa bouche. Cette

(1) Cf. *Swedish Cyprus Exp.*, vol. IV, part 2, p. 186 sq.—P. Dikaios. A Guide to the Cyprus Museum (3- éd.) Nicosie, 1961, pl. XIII, fig. 3-4. - V. Karageorghis, *op. cit.*, *B.C.H.*, 1961, p. 267, fig. 15.

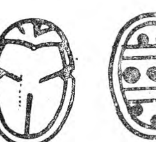
(2) F.W. von Bissing.—Der Tote vor dem Opfertische. *Sitz. d. Bayer. Akad. d. Wissensch., Phil.-hist.Klasse*, Jahrg. 1952, Heft 2, 79 p., 78 p. - Zaki Y. Saad. Ceiling stelae in second dynasty tombs from the excavations at Helwan. *Suppl. aux A.S.A.E.*, cahier No. 21, 1957.

figurine est également assez différente de celle d'un cylindre chypriote[1], et de celle d'un sceau de Pyrga de style non égyptisant[2].

No. 9.—Scarabée en jais.

Dimensions :		
Longueur	15,6	mm.
Largeur	10,9	„
Epaisseur	9,3	„

Scarabée de facture très sommaire, ne rappelant en rien aucun prototype égyptien. La tête n'est qu'ébauchée, avec le clypéus suggéré. Le prothorax et les élytres ne sont séparés que par des sillons incomplets. Sur les côtés, de profondes cannelures suggèrent la position des pattes.




Inscription.—Le plat est décoré d'un ovale compartimenté en trois registres, ceux-ci comportant respectivement, de haut en bas, deux, trois, et trois points profondément gravés. Ce motif, qui n'est pas connu en Egypte, pourrait dériver du thème des cercles ocellés, attesté en Canaan depuis l'époque chalcolitique.

No. 10.—Scarabée en jais.

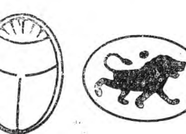
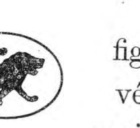
Dimensions :		
Longueur	14,9	mm.
Largeur	10,7	„
Epaisseur	8	„

Scarabée de facture relativement soignée, mais d'un style assez éloigné du prototype égyptien. La tête est bien séparée du reste du corps, mais les détails anatomiques ne sont que suggérés par des stries rayonnantes. Le prothorax et les élytres sont mal délimités par des sillons incomplets ; il y a une encoche à l'angle antérol-latéral des élytres,

(1) Corpus, *op. cit.*, pl. CLXIII, No. 1076.

(2) V. Karageorghis, *op. cit.*, *B.C.H.*, 1961, p. 261, fig. 7 (1960/X1-21/2).

rappelant le triangle se trouvant aux emplacements homologues des scarabées égyptiens. Sur les côtés, les trois paires de pattes sont sommairement mais nettement indiquées.

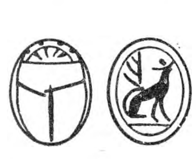



Inscription.—Le plat est orné d'une figure de lion passant, très finement gravée. Ce motif est connu en Egypte[1], mais aussi ailleurs (Mésopotamie, Syrie, et même Grèce), à différentes époques. Au-dessus du dos de l'animal, un point gravé, qui provient sans doute du disque solaire, associé à la figure du lion sur les prototypes égyptiens, et que le copiste n'a pas compris.

No. 11.—Scarabée en jais.

Dimensions :		
Longueur	13,6	mm.
Largeur	10,2	„
Epaisseur	8,5	„

Scarabée de style très schématique. La tête comprend une partie globuleuse ornée de stries rayonnantes, entourée par un clypéus formé de cinq articles suggérant les palpes mandibulaires. Le prothorax et les élytres sont séparés par des sillons accusés mais peu réguliers. Sur les côtés, des sillons profonds suggèrent la position des trois paires de pattes.



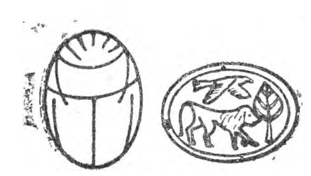
Inscription.—Le plat est orné d'une figure de griffon ailé assis, reposant sur une ligne horizontale représentant le sol. L'exécution de cette figure est très schématique ; son identification semble cependant ne faire aucun doute.

No. 12.—Scarabée en lapis-lazuli.

Dimensions :		
Longueur	17,2	mm.
Largeur	12,1	„
Epaisseur	8,5	„

(1) Flinders Petrie, *op. cit.*, 1925, p. 24.

Scarabée de facture très soignée. La tête est modelée avec de nombreux détails; la glabelle, les yeux, et quatre palpes, sont indiqués. Le prothorax et les élytres sont bien séparés; une encoche à l'angle antéro-latéral des élytres tient la place des petits triangles du prototype égyptien. Sur les côtés, les pattes sont bien indiquées, la paire antérieure est striée sur le dessus.



Inscription.—Sous le plat, se trouvent soigneusement gravées des figures de faucon planant et de lion passant, et une silhouette d'arbre. Nous n'avons pas retrouvé le protype égyptien de cette composition; celui-ci existe cependant certainement, non seulement à cause de la facture des figurines reproduites dans le plus pur style égyptien, mais aussi à cause de leur association qui réalise un trigramme d'Amon :

vaut *i*, soit par assimilation groupale avec élément végétal [1], soit par acrophonie de *imȝ*, nom d'un arbre (Wb. I, 79, 3);

vaut *m* par acrophonie de *mȝy*, le lion [2].

 vaut *n* par acrophonie de *nṯr*, le dieu [3].

No. 13.—Scarabée en jais.

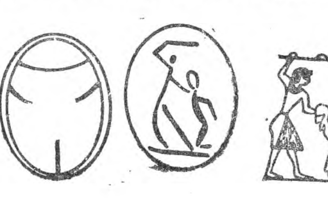
Dimensions :	Longueur	17,8	mm.
	Largeur	13,6	„
	Epaisseur	9,6	„

(1) Drioton, *op. cit.*, 1933, p. 44, No. 110-113.

(2) *Ibid.*, p. 40, No. 60.

(3) H. Brugsch, *op. cit.*, 1872, p. 9, No. 212.

Scarabée de facture très sommaire; la tête, le prothorax, et les élytres, ne sont séparés que par des ébauches de sillons. Sur les côtés, les pattes sont suggérées plutôt qu'indiquées par une série d'entailles.

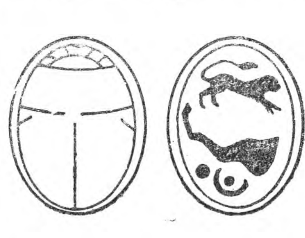


Inscription. — Sous le plat, est très grossièrement gravée une scène qui pourrait être interprétée comme une représentation schématique de la lutte d'un héros contre un démon ou un fauve, scène fréquente dans l'art mésopotamien; nous pensons qu'il s'agit plus probablement du thème symbolique égyptien du roi massacrant un prisonnier, connu depuis la protohistoire [1] et que l'on retrouve sur les scarabées à toutes les époques.

No. 14.—Scarabée en jais.

Dimensions :	Longueur	22	mm.
	Largeur	17	„
	Epaisseur	11,5	„

Scarabée de facture très schématique. La tête ne comporte aucun détail anatomique; en avant, une bande striée représente peut-être la paire antérieure de pattes. Le prothorax et les élytres ne sont séparés que par de légers sillons; il y a un triangle à l'angle antéro-latéral des élytres, rappelant par ce détail un prototype égyptien. Sur les côtés, rien n'indique la position des pattes.



Inscription.—Sous le plat, on note la gravure, très grossière, de plusieurs figures dans lesquelles on reconnait un lion bondissant, un cuissot de bœuf, et l'ensemble d'un disque et d'un croissant pointé qui ne peuvent être que les hiéroglyphes du soleil et

(1) Cf. Palette de Narmer, in J. Quibell. Hierakonpolis I. Londres, 1898, pl. XXIX.

de la lune. Par leur style, ces signes sont franchement égyptiens, et ils ne pouvaient avoir de sens que pour un Egyptien ; une fois de plus, nous interprêtons l'ensemble comme un trigramme d'Amon :

le lion bondissant n'est qu'une variation matérielle de le jeune bouc, dont la valeur en cryptographie est *ỉ* par acrophonie de *ỉb* (Wb. I, 61, 7).

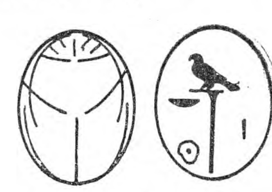
vaut *m* par acrophonie de *msḫtiw*, le cuissot (Wb.II, 149, 2) ;

vaut *n* par acrophonie de *nḥḥ*, l'Eternel, valeur attestée pour ce groupe de signes dans une inscription d'Edfou [(1)]

No. 15.—Scarabée en jais.

Dimensions : Longueur .... 20 mm.
Largeur .... 14,3 „
Epaisseur .... 11 „

Scarabée de facture très sommaire. La tête est à peine séparée du prothorax on note cependant une ébauche de modelé de la glabelle, des yeux et du clypéus. Le prothorax et les élytres sont séparés par de simples sillons. Sur les côtés, les pattes sont suggérées par des sillons assez grossiers.



Inscription.—Sous le plat, on reconnait, malgré un stade d'usure assez avancé, les signes hiéroglyphiques composant l'inscription : l'oiseau sur le pavois, qui, à basse époque, sert à écrire *nṯr*, le dieu ; un signe , un disque centré, et une barre verticale.

Il semble qu'on ait là, l'imitation d'un tétragramme d'Amon Reʿ :

I vaut *i* [(2)].

(1) Chassinat.—Le temple d'Edfou, II, 259, 7-8; sur ce signe, cf. Etienne Drioton. Trois documents pour l'étude de l'art copte. *Bull. Soc. Arch. Copte*, t.X, 1944, pp. 72-73.

(2) Drioton, *op. cit.*, 1957, No. 1-2, 11.

vaut *m* par acrophonie de *mḏꜣbt* (cf. No. 7) ;

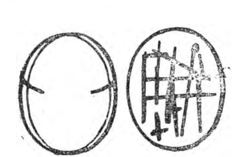
vaut *n* par acrophonie de *nṯr* (cf. No. 12) ;

⊙ vaut pour *Rʿ*, valeur normale de ce signe.

No. 16.—Scarabée en jais.

Dimensions : Longueur .... 15 mm.
Largeur .... 11,5 „
Epaisseur .... 6,7 „

Scarabée de facture très sommaire. La tête n'est pas indiquée, le départ des élytres est marqué par un sillon oblique, mais il n'y a aucune ligne de séparation. Sur les côtés, des sillons suggèrent la position des pattes.



Sous le plat, des lignes entrecroisées forment une figure qu'il est impossible d'identifier.

Eléments de datation des scarabées égyptisants.—La possibilité de dater des objets d'un style mal défini se heurte à divers aléas que nous ne cherchons point à dissimuler ; aussi, n'est-ce que pour fixer un ordre d'idée que nous avons réuni ici les différents indices recueillis, soit par comparaison avec des objets semblables, datés par ailleurs, soit d'après le style de certains thèmes, soit d'après le matériau utilisé.

Il semble qu'aucun élément ne soit à retenir pour les scarabées Nos. 4, 5, 9, et 13 à 16.

Sur le scarabée No. 6, se trouve une figure schématique de palmier, motif rarement usité en Egypte, si ce n'est à la basse époque ; deux exemples des VIIe et VIe siècles sont connus sur des scarabées provenant des nécropoles carthaginoises [(1)].

(1) Vercoutter, *op. cit.*, 1945, No. 139, p. 128, et No. 582, p. 221.

Le griffon ailé des scarabées No. 7 et 11 est plus intéressant. Ce motif apparaît dès la période hyksos (1), mais il est rare jusqu'à l'époque de Piankhy (2e motié du VIIIe s.) ; d'utiles rapprochements peuvent être faits avec des scarabées des nécropoles cartaginoises (2), datés des VIIe et VIe siècles.

L'amphore qui figure sur le scarabée No. 8 est un produit de l'industrie chypriote, du IXe au VIIe siècle ; nous aurions ainsi un *terminus post quem* situé vers 600.

Le lion passant du scarabée No. 10 semble être d'un style caractéristique de la XXVIe dynastie, dont on connait divers exemples(3).

Le lapis lazuli, matériau dont est fait le scarabée No. 12, n'est pas attesté pour cet usage avant la XXe dynastie (4), et sous la XXVIe dynastie c'est une des rares pierres que l'on utilise en Egypte pour cette industrie (5).

Le groupe d'hiéroglyphes du scarabée No. 14 n'était connu dans l'écriture qu'à l'époque ptolémaïque ; c'est donc un indice certain de basse époque.

La période optimum de l'influence égyptienne en Chypre, pendant la période qui nous intéresse ici, correspond à la XXVIe dynastie, au cours de laquelle le pharaon Amasis réussit même à étendre son autorité sur l'île (6). Les quelques éléments de

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(1) Newberry, *op. cit.*, 1906, pl. XXV, No. 11.—Flinders Petrie, *op. cit.*, 1917, pl. LII ; et, 1925, p. 23.

(2) Vercoutter, *op. cit.*, 1945, p. 127, No. 133, pl. IV, et p. 199, No. 464, pl. XIII.

(3) Percy Newberry.—Scarabs shaped seals. *Cat. Gén. du Musée du Caire*, 1907, pl. XIV, No. 37. 146.—Flinders Petrie. Naukratis I. Londres, 1888, pl. XXXVII, No. 34-35, 37-38; *ibid.*, II, Londres, 1888, pl. XVIII. No. 8.—Rowe, *op. cit.*, 1936, p. 211, No. 893, 899, pl. XXII.—Vercoutter, *op. cit.*, 1945, p. 124, No. 120-121, pl. IV; p. 130, No. 144, pl. V; pp. 162-64, No. 273-277, pl. VIII; p. 207, No. 515, pl. XIV.

(4) Hall, *op. cit.*, 1913, pl. XXVII.

(5) Flinders Petrie, *op. cit.*, 1925, p. 8.—Vercoutter, *op. cit.*, 1945, p. 50 et 75.

(6) P. Dikaios, *op. cit.*, 1961, pp. 46-47.

datation que nous avons pu recueillir sur les scarabées chypriotes de Pyrga, coïncident avec cette période de l'histoire égyptienne (663–525). Il semble donc qu'on peut raisonnablement proposer de dater ces scarabées des VIIe et VIe siècles avant J.C.

Conclusion sur la Cachette de Pyrga

Les scarabées que nous venons d'étudier se répartissent dans le temps comme suit :

Scarabées égyptiens :

XVIIIe dynastie : No. 17, 24 ;

XIXe dynastie : No. 18, 20, 21, 23 ;

XXe–XXIe dynasties : No. 19 ;

XXIe–XXIIe dynasties : No. 22 ;

XXVIe dynasties : Nos. 25, 27.

Scarabées égyptisants : XXVIe dynastie, No. 4 à 16.

Les scarabées de la XIXe dynastie paraissent appartenir au règne de Ramsès II, dont on connait la politique asiatique et l'incursion jusqu'à Qadesh (1) ; la période de déclin dans les relations chypro-égyptiennes coïncide avec les difficultés politiques de l'Egypte : lutte contre les Peuples de la Mer (fin de la XIXe dynastie et début de la XXe) (2), anarchie intérieu et division politique (XXIe à XXVe dynastie) (3) ; avec l'avènement de la XXVIe dynastie, les objets égyptiens d'importation refont leur apparition en Chypre, et on assiste à une floraison de scarabées de fabrication locale à l'imitation des scarabées égyptiens.

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(1) Etienne Drioton et Jacques Vandier.—L'Egypte. *Coll. Clio, P.U.F.* (3-éd.) Paris, 1952, pp. 421-25.

(2) *Ibid.*, pp. 430-37.

(3) *Ibid.*, pp. 511-55.

La présence dans des sanctuaires, ou dans des dépôts à mettre en relation avec des sanctuaires, d'objets étrangers appartenant à des époques diverses, semble indiquer que ceux-ci étaient offerts comme des *ex-voto* par leurs possesseurs, qui pouvaient être des Egyptiens voyageant en Chypre, ou plus probablement des Chypriotes qui s'étaient procuré de tels objets en Egypte.

Les maximes gravées sur ces scarabées sont des formules de dévotion amonienne dans 7 cas sur 10 ; le trigramme d'Amon a pu être identifié sur 6 des 13 scarabées chypriotes, ce qui met en évidence une forte influence du culte d'Amon, et la valeur talismanique attribuée au cryptogramme de son nom, même hors d'Egypte. Le fait avait été reconnu et signalé par le chanoine Drioton, d'après l'étude d'un scarabée phénicien du VIII[e] siècle, portant en caractères phéniciens le nom de son propriétaire, et en caractères cryptographiques égyptiens, un trigramme d'Amon [1] nous somme heureux d'avoir trouvé au cours de cette étude, quelques exemples allant à l'appui de la thèse de notre Maître.

Robert P. Charles

(1) Et. Drioton, *op. cit.*, 1957, p. 33, fig. 7.

17 18 19 20 21 22 23 24 25 27

Scarabées Égyptiens de Pyrga (Chypre)



Scarabées Égyptisants de Pyrga (Chypre)

PRELIMINARY REPORT ON THE RECONSTRUCTION WORKS OF THE HATSHEPSUT TEMPLE AT DEIR EL BAHARI

During the 1961–1962 Season

BY

LESZEK DABROWSKI

In the automn of 1961 Service des Antiquités d'Egypte began reconstruction of the Hatshepsut Temple at Deir El Bahari. The General Director of the Service Dr. Anwar Shukry in agreement with the Director of the Polish Centre of Archaeology, prof. Dr. Kazimierz Michalowski, entrusted me with the management of these works. The first season covering the period from 15.XI.1961 till 21.V.1962 was devoted to the introductory works. Nevertheless a number of researches, measurings, clearing up and protection operations was completed. The work was concentrated on the Temple's upper terrace.

Our personel was made up of the following persons: 1° From the personel of the Polish Centre of Archaeology: J. Lipinska (archaeologist-egyptologist), T. Mrowka (architect), W. Kolataj (arch-itect), S. Jakobielski (coptologist-consultant), S. Jasiewicz (conservator-consultant), T. Biniewski (photographer-consultant) and W. Prazuch (photoreporter). 2° From the personel of Service des Antiquités: Nagy Camil (architect), Hussein Sadek (conservator), Sami Metri (photographer-consultant) and Mustafa A. Maksut (photographer).

I wish to express my gratitude in particular to the General Director of the S.A.E., Dr. Anwar Shukry, as well as to the Mahdi and the Dir. Taha El Shiltawi, for the help their kindly agreed to show me during my work. At the same time I'd

like to thank the Authorities in Luxor in persons of Dir. Dr. Sobhy El Bakry, the Mr. Jacob Farag and Dir. Fathy Abdel Rahim for their valuable benevolence. I wish also to express my appreciation for the assistance and friendly disposition that was shown me by Insp. Ramadan M. Saad.

My acknowledgments would not be complete had I not express my special thanks to prof Dr. Kazimierz Michalowski for his substantial help and assigning the staff of collaborators.

1.—Condition of the Temple before the Beginning of the work

Many parts of the Hatshepsut Temple were restored by E. Naville (1) at the end of XIXth century as well as by J. Baraize (2) in the first half of XXth century. The first reconstruction was concentrated on the colonnades of the Ist and IInd Terraces (pl. I, 1,2,3,4,) . At this time the upper parts of colonnade were restored for which purpose bircks had been used. The whole of the colonnade had been covered by a vault built of sun-dried bricks and supported by the iron poles. It provided for a satisfactory protection of the preserved fragments and facilitated a gradual exchange of the provisionel superstructure for a stable one. From this reconstruction only the Southern side of the Ist Terrace has remained (Pl. I, 1). What regards the Northern side it had been pulled down together with the whole colonnade of the IInd Terrace, and then reconstructed again with the use of stable materials such as stone, iron poles and concrete (Pl. I, 2,3,4,). This took place during the second reconstruction which covered all parts of the Temple. Its traces can be found at the IIIrd Terrace as well

(1) E. Naville, The Temple of Dier El Bahari, E.E.F., London 1898.

(2) J. Baraize has not left an account of his work in Deir El Bahari, neither has succeeded in finding his drawings. He worked probably in the years 1910·37 as it is testified by eye witnesses.

as in the Hathor Chapel. Only the Anubis Chapel which was discovered in the intact condition has preserved in full its original outloock and does not require repairing.

During the second reconstruction a number of mistakes was comitted. It was noticed on the occasion of the introductory survey that several pillar blocks of the IInd and IIIrd Terraces had not been put in their proper places. There were also some cracks appearing on the ceilings. One must consider also as a mistake the method used for completing the missing, original reliefs by means of a roughly hammered out pieces of rock.

Some of these mistakes may be still put right but many will have to remain as they are, the reason being that cement had been applied for the previous restoration.

In the very bad condition was found the Main Sanctuary on the IIIrd Terrace (Pl. I, 5). To make matters worse a number of original blocks had been misplaced. Therefore one must not exclude the probability of having the Sanctuary pulled down and then reconstracted it from the foundation. This, however, might be decided upon when a thorough research will have been completed.

The second reconstruction covered partially also the Ptolemaic Portico. Once again research revealed here certain amount of mistakes. Fortunately enough some of them are likely to be put right without great difficulties involved. Generally speaking it may be concluded that the most neglected part of the Temple is the IIIrd Terrace, and that's what induced as to begin our restoration work from this place.

2.—Protection and Safeguarding

At the beginning of the season the protection work covering the complex of three royal chapels on the Southern side of the IIIrd Terrace was undertaken (Pl. I, 6, Pl. VIII). The

chapels were covered with the provisionally constructed roof and the asbestos sheets. Besides, wooden shelves were made in the Hatshepsut Chapel and in the Sacrifice Chapel situated in the North-Western corner of the IIIrd Terrace. On these shelves, in the closed area, a substantial amount of small block fragments with reliefs and inscriptions was deposed. Similary, four stores had been organised in four small chapels in the Northern colonnade of the IInd Terrace, where numerous valuable block fragments, scattered around on the court were stored (Pl. I, 7).

As the existing storing-space could have accomodated only a small fraction of all blocks the Temple area had been covered with, construction of the fence has been undertaken. This fence closing the area of 25 × 80 m. (Pl. I, 8) is being made of iron poles and barbed wire. There are also projects for building a barrack within the fence, as it was done in Karnak. Such a barrack equipped with wooden shelves would provide a sufficient space for storing all blocks from the Temple area.

3.—Work at the West Wall of the Upper Court

The clearing up of the West side wall at the Upper Court has been going on since the beginning of the 1961/62 season. The work was concentrated in particular on the left (Southern) wing and the structure in stone above the Main Sanctuary and right (Northern) wing. Our intention was to investigate possibilities concerning reconstruction of the wall with niches as well as the protective wall situated above them.

(*a*) During the clearing up operations on the Southern wing, 3 caves were discovered in the rock at the backside of wall with niches. The caves were situated on the level of approximately 1,50 m. above the court's pavement. One of them – of a small size – was found behind the niche "f", and the remaining two behind the niches"d " and "h" (Pl. II).

The cave behind the niche "d" was cut inside of the rock 5,91m deep, cunting from the court (Pl. IV, Fig. 1). The one behind the niche "h" reached as deep as 4,69m. The caves were filled with debris, however in the one situated behind the niche"d" some other pieces were also found such as small fragments of cartonnages, coffins, mummy wrappings, pieces of a rope, Coptic potshards and fragments of stonework. Opposite to the back side of the niche, two walls made of mud bricks (32.18.10) were uncovered. These walls were closing the niche with an entrance 70 cm. wide which was left in the middle. The time of filling the cave must have been the Coptic period or shortly later, as is indicated by some Coptic pottery found there and inscriptions on the stone blocks.

At the same time 3 stone blocks covered with colour painted reliefs were discovered. These blocks are of a special interest for us, in view of the fact that they belong mostly to the same Western wall, so it would be possible to have them put again at their original places.

Here is enclossed the list of the stones from the cave behind the niche "d": F.21, fragment of the wall's block, painted black, upper part yellow, inscribed with some badly preserved Coptic inscription, h.0,447, 1.0,88m ; F.22, fragment of the ornamented block from the corner of a niche, h.0,47, 1.0,28m. F. 23 block connected with the previous one, ornamented with the frieze, h.0,47, 1.0,63m; F. 24, rectangular block with relief representing a human head, h.0,33, 1.0,65m ; F.25 fragment of a wall block, h.0,23, 1.0,23m ; F. 124, fragment of the capitel with traces of a red Coptic inscription, bellonging to the Ptolemaic Portico, now joined together with the stones F. 307, F. 162, found in upper mixed layer of Southern hill ; F. 120, block richly painted, belonging to the central wall of the niche "f" at the Upper Court, h.0,48, 1.0,61 m.

After the clearing up works had been completed the caves were walled up for the security sake. However an access was left for future reconstruction works at the Temple's wall with niches.

(*b*) Above the Main Sanctuary (Pl. I, 5) the whole structure-in-stone had been cleared up as well as both sides of the structure between the rock's wall and diagonally supporting blocks. By this means, the structure was secured from the slipping of blocks away each from another, which could have caused a general slip down of the blocks. Further work for the complete securing the big diagonally supporting blocks from a downfall can be undertaken as soon as the provisions for reconstruction of the court as a whole will have been definitely laid down. On the Western side of the rock below the big blocks supporting the vault, 2 "sgraffitos" have been discovered. They contained names of their authors; the names might point out to the fact that the inscriptions date back as far as to the time in which the temple had been built. The dating system used in the inscriptions will have been defined later after a more thorough study is carried out.

(*c*) So far as the clearing up of the right (Northern) wing is concerned this task has not caused great difficulties, as at the beginning of the XXth century a lime-cement platform had been laid above the niches'ceiling. (Pl. II, k,m,o,q). On our part only a few sonding holes were cut in this platform in order to find out possibilities of laing down on it foundations for the supporting wall above the niches.

Now, that above mentioned repairs are completed, the work on the project for restoration of the wall with the niches can be undertaken at an moment. However with regard to the supporting wall above the niches some essential questions must be taken into consideration.

(1) Undoubtedly this wall had quite a different visual function in the epoche the Temple had come into existence. Most probably it had not been seen from behind the great hypostyle hall situated on the third terrace. After the collonnade of this hall had been destroyed and replaced in the Greek period by the small portico, the supporting wall became a visual complement of the whole unit.

(2) One must not forget also about opinion of E. Naville expressed at the end of XIXth century, that the wall had been built mostly of blocks used again[1]. It appears that it had been repaired in the Ptolemaic period at the same time when the Portico and the Court's pavement were constructed.

(3) The wall ought to be reconstructed at the present time. Nevertheless a question remains: to what an extent this reconstruction must be carried on ? An appropriate answer to this can be given only when the definite schemes for reconstructing the hypostyle hall will have been agreed upon.

4.—Clearing up of the Temple from the Southern Side of the Upper Terrace and Discovery of an Unknown Building

There was a huge pile of debris reaching as high as about 11m. above the Upper Court's floor level[2] and situated on the Southern side of the Upper Terrace beside the Hatshepsut Chapel (Pl. I, 9) It was decided to remove this pile in order to protect the Chapel, and to repair the outer wall of the IIIrd Terrace. As the clearing up operations had been under

(1) E. Naville, The Temple of Deir El Bahari, E.E.F., Introductory Memoir. XII, London 1884, p. 6

(2) The level was established at the trehold of the Eastern granite portal.

way approximately 200 fragments of blocks from the Hatshepsut Temple as well as many various fragments in sandstone or limestone belonging to an Unknown Building were being discovered in the upper part of the pile. Among other things several hieratic and 8 Coptic ostraca were also found. Some of the ostraca written on pottery or pieces of limestone could be classified as parts of letters from VI-VII century p.C.(1). A part from these in the upper layer were discovered such objects as fragments of sarcophagusses, woden statues, faience beads and pieces of broken pottery(2).

On the lower level from plus 5 m to plus 7 m a layer of grey earth was found as well as a number of objects related to the Coptic period. They consisted of: mummy wrappings, pottery, mallets and pieces of wooden furniture.

Under the Coptic layer fragments of a so far unknown structure were discovered (Pl. IV, Fig. 2). Its floor was situated 3,28 m above the Upper Terrace's floor. Up to the moment two rows of columms " in situ " were uncovered on the Eastern side. The remaining part of the building was covered by the piled on debris. The rows of columns were set down in the direction N.S. i.e. paralelly to the colonnades of the Hatshepsut Temple. In the first row on the Easter side there are one column trunk 1,16 m high and two slight by damaged bases. In the second row there are two columm trunks put on their bases. One is about 1,24 m. high the other 1,76 m. These columns, their diameter being 93-95 cm, represent at the lower parts 16-sided proto-doric type (Pl. V). They are made of a rusty-coloured sandstone and covered with a polished plaster. On the back side of the column Nr.7 there is a fragment of a vertically

(1) Studies on Coptic inscription were made by S. Jakobielski coptologist.

(2) See Inventarisation of objects by J. Lipinska, archaeologist-egyptologist.

directed hierogliphic inscription. Apart from this, various spots of the columns, are covered with hieratic inscriptions painted with black ink.

Distance between the columns, counting in the North-South as well as in the East-West directions oscillat from 2,75 to 2,77 m. Therefore the space in between (intercolmnium) was equal to two diameters of a column.

Bases were also made of sandstone. The diameter of 19-20 cm high upper (round) part of the base at its lower section amountes up to 1,56 m. The height of its lower part was 36-40 cm. (Pl. V).

The colonnade, both from Eastern and Northern sides, is surrounded by big blocks of the " stylobatos " made of sandstone. These blocks are smoothly polished and laid in such a way that each of them touched another. The height of a layer is 37 cm. Theirsize amounted to 2,00. by 1,23 m. The upper surface of the " stylobatos " was situated on the level of building's floor (plus 3,28 m). On this surface parallel lines were carved in, presumably to indicate direction and width of the outer wall of the building on its Eastern (frontal) and Northern (lateral) sides. The South-Western corner of the building has not been known yet. Blocks of the " stylobatos " were laid on roughly haved of limestone foundations blocks which had been put directly on the rocky bases. An average size of a foundation block was 65.95.30 cm.

Among the columns and bases numerous blocks belonging originally to upper parts of the building were scattered in disorder. These were various pieces of columns: 86 cm wide and covered with hierogliphic inscriptions architraves, ab. 75 cm high mouldings and ab. 70 cm high ceiling blocks-their bottoms painted blue. It seems certain that the building had once collapsed. In the Eastern part of the ruins a great

number of fragments belonging to the wall blocks was uncovered likewise. They are covered with reliefs and inscriptions. Many of these fragments represent a festive processiou of boats on the Nile. Unusual quality of perfectly preserved colours and rich ornamentation create an eye-striking effect. As everywhere else in the Temple, the wall blocks were made either of sandstone or of a good quality white limestone.

Fragments of the royal cartouches which were found in the wallblock, as well as in the architraves indicate, that the building in question had been a temple constructed during the times of Tuthmes III.

It was noticed also during the more exact measurings and studies, that a fragment of the ramp which was preserved on the first terrace, between the Temple of Hatshepsut and that of Mentuhotep III (Pl. I,15) had belonged to the newly discovered temple. Therefore this ramp must have formed the main entrance to the temple leading directly from the lower court and was elevated up to the level of 18.70 m. Its slope is about 20 %, the lenght about 91,50 m. In view of the above mentioned facts one is entitled to assume that this might have been the longest ramp in the whole complex of the temples in Deir El Bahari. Two rows of columns uncovered during the last season had formed probably the Northern part of a frontal colonnade or a hypostyle hall. The left i.e. Southern part, could have been built on the upper terrace which appears to have been destroyed.

Taking into account all these considerations, one can not exclude, that there was a case of a corresponding situation: the small Hathor Chapel, (Pl. I,10) built by Tuthmes III, now in the Cairo Museum, in its relation to the newly discovered Tuthmes III Temple, on the one hand, and the Hathor Chapel (Pl. I, 11) in the complex of the Hatshepsut Temple as related to the upper terrace, on the other.

Among collapsed blocks of the temple, and in particular on its South-Eastern side, a number of votive statues was discovered. Their origins can be traced back to the Ramsis II reign. It could be accepted as a proof that at this epoch the temple had been existing still in its intact condition.

5.—Removing the Upper Court's Pavement

It was discovered during the initial clearing up of the Central Court, that many inscribed and carved blocks were reused as a materiel for the pavement. (Pl. VI, Fig. 3, 4, Pl. VII) As a result of an agreement with the Authorities of the Service des Antiquités, the respective research followe by the gradual removing of the pavement was begun. After several months of careful work it became clear, that only in a few spots the pavement has been left in its original form. The remaining parts of the court had been paved with various fragments of architraves, corniches, columns, bases and well blocks. These pieces of stonework were usually laid down with their decorated part facing down to wards the pavement. For instance a block with the engraved name of Thotmes II (block F.6) was laid in this manner. However in some cases the stones were put with their reliefs upwards. Quite often the round stones cut off from upper parts of the bases were utilized for the paving.

As early as in 1884 E. Naville mentioned, that the big wall, stuated at the end of the third platform and built against the rock side, had been made of ancient blocks (see (1) p. 7). During the first season of his work he pulled down a considerable section of this wall and found fragments of an important inscription. It appears that the pavement was built during the same period when the colonnade of the inner court underwent destruction. Probably the pavement was laid simultaneously with the constructing of the Ptolemaic Portico that was erected i.e. during the reign of King Ptolemeus Evergetes II.

Inscribed and carved blocks from the pavement are marked with numbers and the letter " F ". They are stored provisionally at the Southern part of the IIIrd Terrace, and listed in the following order.

Bases : F.8, F13, F14, F15, F16, F18, F19, F117, F118, F119, F125, F126, F127, F138, F139, F140, F483, F484, F487, F305, F306. Columns : F248, F486. Architraves : F17. Cornices : F3, F4, F5, F11, F12, F123, F244. Capitals : F260. Ornamented with freeze wall blocks : F9, F121, F142, F481. Inscribed and carved well blocks : F1, F2, F6, F7, F10, F20, F122, F130, F141, F143, F144, F146, F149, F150, F243, F257, F258, F264, F273, F482, F480, F485, F488, F489. Potstands : F147, F148. Not defined pieces of stoneworks : F128, F129, F145, F242, F245, F259, F261, F262, F263, F270, F271, F272, F276.

6.—The Colonnade of the Upper Court

The reconstruction of this colonnade (Pl. II) presents rather a difficult problem. Several phases of destruction of the Temple, changes of its utilisation, and the Ptolemaic Portico built in front of the entrance to the Sanctuary - all these are responsible for the fact very few traces of the original architectonic composition of the place could be uncovered.

It was generally assumed, that the court had originally two rows of columns, set on every side, however even our initial studies proved, that this opinion had been wrong. Our investigations were concentrated on the following four tasks : (*a*) collecting all fragments of the columns and their theoretical reconstruction. (*b*) finding the bases of the still remaining columns, (*c*) studies of the architraves, (*d*) comparative researches.

The state of these works, after the 1961/62 season is as follows :—

(*a*) Studies on the fragments of columns during this season were limited to measuring, photographing documentation, and drawings on a scale of 1 : 5. The project for reconstructing of these columns without determining their original sites, will be prepared within the coming summer months, before the next working season begine.

The columns are made of limestone in proto-doric style. They have vertical panels covered with inscriptions and reliefs on one side of a column. Their diametre varies from 76 to to 81 cm. The total height including the base and the capital was about 5 m. There are two types of representations on the panels. The first appearing in greater number represents a standing figure with the floral symbol of Upper and Lower Egypt on its head. It holds two vases. The second type shows a kneeing figure with a birds head and a star above outstretched hands. Both types appear left and right, as they were placed symetrically on either side of the Temple. The names of Thotmes II are inscribed above the figures, however traces of recutting suggest, that those of Hatshepsut had originally been inscribed here.

It was discovered likewise, that some columns were reused in the Ptolemaic Portico and recut at that time. For example, above the base 1/G (Pl. II) one can see a part of a relief resembling those described previously.

The collected fragments of columns number 85 in all. They appear on the following drawings.

Pl. I, 1756, 1747, 1758, 1762, 1748, 1763, 1749, 1753, 1740, 1737, 1733, 1766, 433, 1757, 1755, 367, 1731. Pl. II, 1735, 1744, 1742, 364, 397, 1751, 1760, 463, Pl. III, 1508, 416, 314, 1436, 1734, 449, 419, 477. Pl. IV, 307, 1732, 421, 420, 417,

453, 435, 1746. Pl. V, 1739, 1750, 469, 480, 434, 479, 1759, 406. Pl. VI, 409, 454, 399, 349, 1738, 362, 1741, 415. Pl. VII, 302, 378. Pl. VIII, 366. Pl. IX, 377. Pl. X, 398 371, 1754, 1761, 1743, 470. Pl. XI, 562, 563, 564, 569, Pl. XII. 567, 568, 570, 571. Pl. XIII. 391, 394, 565. Pl. XIV. 304, 395, 401, 402, 566.

(*b*) After having removed the stones from the pavement that had been built of the re-used blocks, the court was partially cleared down to the level of the bases substructure. It was found out, that at the Western part of the court the bases are set directly on the rock, whereas at its Eastern part with the rock-slope bent down, they are supported by the stone foundation blocks. These stones made of limestone are partly destroyed. Nearly all of them had the upper round section cut. Better preserved bases are found in the Southern and Eastern corners of the court (8/B, 9/C, 9/P, 9/O, 8/P (Pl. II). The diamtre of the upper part of the basis is 1.18 m, its height 12 cm. Total height is 50 cm. On the upper surface of each base the rectangle measuring 81-83 cm. is carved and inscribed in a circle. This shows, that the diametre of the columns originally put on these bases was 81-83 cm.

Preserved bases an substructure found "in situ", suggest, that the whole greatest number of destroyed bases is found in the central area of the court, between the first granite doorway and the Ptolemaic Portico. This was probably due to the fact, that the place had been in intensive use, and the destruction here was consequently greater. It deserves mentioning, that the Ptolemaic Portico is standing on six original bases.

(*c*) The study of the architraves began only in this season. It is imperative, that researches on the architraves be undertaken simultanously throughout the Temple. The results can be expected during the next season (1962/63).

(*d*) One of the main characteristic of the Egyptian temple architecture in the period between the beginning of the XI dyn. and the end of the ptolemaic epoch was the division of the court from the sanctuary by the interpolation of one or more halls. Usually it took a shape of a hypostyl hall. An example for this can be found in the Temple of Mentuhotep III beside the Hatshepsut Temple at Deir El Bahari, (Pl. I,12), or in the temples of the XIX and XX dyn. and even in those of the ptolemaic times, such as Edfu and Dendera. Similarly the small chapels of Hathor (Pl. I, 11) and Anubis (Pl. I, 13.) in the Hatshepsut Temple area may be considered as specimens of the same rule. It come out both from the requirements of the cult and from the climatic conditions.

The studies of this problem will be carried on during the season of 1962/63. However even at the present state of our enquiries the hypothesis, that the so called "inner court" was built as a great hypostyle hall, seems to be well established.

7.—The Front Colonnade of the Upper Terrace

Reconstruction of this colonnade is one of the most important tasks, since it has a decisive effect on the composition of the complex as a whole. During the present season 1961/62 researches have concentrated especially on the frontal pillars with the Osiriac statues (Pl. II). From the total amount of 24 pillars 8 have been already reconstructed at the beginning of the XXth century. Therefore only the remainning 16 are left for the reconstruction. In this respect, the important problem is to find out, whether there is a possibility of reconstructing the colonnade in its riginal outlook as a complete entity, or only, a part of it–taking into consideration, that many blocks are missing.

Whatewer the solution will be, collecting of all existing fragments of the Osiriac statues was carried on. A special conservation laboratory was hastily organised at the 1st Terrace (Pl. I, 8) where many fragments of broken statues were restored. This work however can be fully developped not earlier than in the coming season 1962/63, after having transported the remaining collection of statues to the temple area.

Detailed studies have bean undertaken with regard to all pillar blocks. These blocks were collected from the whole temple area to the amount of 54 and inventarisation was made by means of photography and drawing. The scale used was 1 : 10. The numbered pillar blocks were specified on 11 graphs in the following order.

Pl. I, 1540, 1517, 1541, 1627. Pl. II, 1792, 1786, 1780, 1784. Pl. III, 1595, 1430, 1622, 1549. Pl. IV 1778-1777, 1796, 1783, 1539,. Pl. V, 1795, 1791, 1793, 1782, 1781 1794. Pl. VI, 1628, 1542, 1330, 1334. Pl. VII, 1768, 1789, 1788, 1797, 1769, 1790. Pl. VIII, 1779, 1787, 1772, 1776, 1785,. Pl. IX, 1773, 1774, 1333, 1429, 1363. Pl.X, 1775, 1488, 1612, 1483, 1613, 1770-1771. Pl. XI, 1484, 1342, 1626, 1485, .

Moreover : 1621, 1623, 1624, 1625.

At the same time, measurements of the 8 reconstructed pillars were undertaken. On this occasion a mistake was discovered in the reconstruction of pillar nr. XIV. The block placed in the lower part of the pillar undoubtedly belongs to the opposite i.e. Southern side of the collonade.

It was noticed also, that on the back *i.e.* the Western side of the pillars there had originally been represented the figure of Hatshepsut, offering to Amon. Both there figures were destroyed and later replaced by the figur of Amon alone.

I hope that the coming four month period of the 1962 summer can be devoted to the execution of the project for the reconstruction of the pillars, which will be based on the evidence of the collected materials. Further researche on the Osiriac statues and above all on the architraves, will probably permet the preparation of the reconstruction project in its final form to be completed during the 1962/63 season.

8.—Study of the Ptolemaic Portico (Pl. I, 14, Pl. IX, Fig. 5)

As it has been mentioned before, this Portico was built in the period, when the Inner Colonnade of the Upper Terrace underwent destruction. Consequently, scaltered around blocks, which had belonged once to the ruined Temple were used for the construction of the Portico. At present, one can hardly argue the necessity of its complete reconstruction though the Portico itself does not represent to any extent whatsoever the architectural form it had at the time of its constructing. As there are not enough relevant data at our disposal we can not discuss any attempts of its restoration.

A number of new blocks into the Portico are an indication. that it was once restored, probably in the first half of the XXth century.

During our studies and researches on its restoration, special attention was paid to the following problems :

(*a*) Profiles which were cut in the new blocks do not always correspond with the discovered original fragments. Consequently they ought to be mended or completely exchanged.

(*b*) Many original block found by us can not be set again in their places as the new blocks have been already put there. It is likely that some of these blocks will have to be removed and replaced with the original ones.

Nevertheless completing the restoration of the Portico constitutes rather an easier task among the ones which are assigned to us. Therefore I am entitled to expect that the work will reach its end by the middle of the 1962/63 season.

Following blocks or their fragments had been set in original places and respective studies made on.

Northern Wall, block-wall, 1282
moulding, 1279, 114, 353.
column 1/H, 803, 536, 608, 606.

Portal of the front, column from the right, 1280
column from the left, 351, 426, 225, 318, 319, 325
moulding from the left, 465, 758, 484, 1800 (put in)

Southern Wall, moulding, 1730, 1798, 1799 (all put in)
capitel 1/G, 614 (put in)
capitel 3/G, 757

9.—Study of the Architraves

The introductory drawing-studies of the 99 architraves found in the Temple area were completed (the scale used was 1 : 25). Out of this amount, the places of their original setting in could be determined with regard to 13 architraves. Taking into consideration the fundamental dimens i.e. the width, the architrave were classified in the following manner.

Width 58 cm, height — , — , nr. A.88
height — , — , nr. A.36.

Width 62 cm, height 72,5, inner, nr. A.27

Width 63 cm, height 73,5, inner, nr. A. 22
height 73,5, inner, nr. A. 24
height —, inner, nr. A. 28
Width 64 cm, height 72, inner, nr. A. 26
height 74,5, inner, nr. A. 29
height —, —, nr. A. 36

Width 65 cm, height —, inner, nr. A. 99
height —, outer, nr. A 53
height 73, outer, A. 25
height 73, inner, nr. A. 47
height 72, inner, nr. A. 35
height —, inner, nr. A. 38
height —, inner, nr. A. 40
height 71, inner, nr. A. 41
height 72,5 inner, nr. A. 43
height 73, outer, nr. A. 25

Width 66 cm, height —, —, nr. A. 91
height 76, inner, nr. A. 100
height 66, inner, nr. A. 45
height 73, outer, nr. A. 66-67-68.

Width 67 cm, height 72, outer, nr. A. 71
height 74, inner, nr. A. 21
height 73, inner, nr. A. 35
height 73, inner, nr. A. 33
height 73, inner, nr. A. 34
height 73, inner, nr. A. 32
height 74, inner, nr. A. 21

Width 68 cm, height —, outer, nr. A. 54
height —, —, nr. A. 104
height 79, —, nr. A. 48
height 80, outer, nr. A. 30
height 80, outer, nr. A. 31

Width 69 cm, height —, —, nr. A. 37
height —, —, nr. A. 50
height —, inner, nr. A. 19
hieght 74, outer, nr. A. 62
height 72, outer, nr. A. 69

Width 70 cm, height —, —, nr. A. 93

Width 72 cm, height —, inner, nr. A. 101
height —, —, nr. A. 103
height 72, —, nr. 1630-1631

Width 73, height 73 —, nr. A. 23
height 78,5, inner, nr. A. 14
height —, outer, nr. A. 76
height 73, outer, nr. A. 64
height 72, outer, nr. A. 63
height 72, outer, nr. A. 60

Width 74 cm, height —, outer, nr. A. 51
height —, outer, nr. A. 52
height 72, outer, nr. A. 74
height 80, inner, nr. A. 15
height —, —, nr. A. 102

Width 75 cm, height 72, outer, nr. A.65

Width 76 cm, height — , outer, nr. A.75
height — , outer, nr. A.77
height 73 , outer, nr. A.58

Width 77 cm, height 74 , inner, nr. A.18

Width 78 cm, height — , outer, nr. A.57

Width 79 cm, height — , — , nr. A.17

The fragments without the width.

Height 73 , outer, nr. A.78
Height 72 , outer, nr. A.79
Height 72,5 inner, nr. A.42
Height 72 , inner, nr. A.20
Height 72, ,outer, nr. A.61
Height 72, outer, nr. A.56
Height 72, outer, nr. A.70
Height 78 , outer, nr. 280

The fragments without the width and the height.

— , nr. A.82
— , nr. A.83
— , nr. A.84
— , nr. A.85
— , nr. A.86
— , nr. A.87
— , nr. A.90
— , nr. A.92

Outer, nr. F.17
Outer, nr. A.80
Outer, nr. A.55
Inner, nr. A.39
Inner, nr. A.46
Inner, nr. A.44
Inner, nr. A.16
Outer, nr. A.72
—,nr. A.81

The architraves belonging to the Hathor Chapel.

Width	71,5, height	80	, inner, nr.	A.12
	71,5	79		A.11
	70,5	77,5		A.9
	71,5	78		A.8
	71,5	78		A.4
	70,5	78		A.2
	72,5	78		A.1
Width	71 , height	79, inner		A.13
	71,5	78		A.10
	—	—		A.6
	—	—		A.7
	69,5	77		A.5
	69,5	78		A.3

During the research the special attention was paid to the fact, that no architraves were discovered in the following sections of the Temple : Southern side of the Ist Terrace Colonnade, Inner, row of the Northern colonnade on the Ist Terrace, the Hathor Chapel, the frontal colonnade of the IIIrd Terrace, Inner Colonnade of the IIIrd Terrace, the Vestibul by the Solar Chapel on the IIIrd Terrace on its Northern side.

10.—Programme of Works for the Coming Season 1962—1963

Research and studies made during the season 1961/62 brought important results which will influence to a great extent, the programme for the coming season. The essential significance of the progress recorded during our work up to the moment, can be summed up as follows : traces of a great

hypostyle hall were found out on the IIIrd Terrace area, (Pl. II) the existance of the Thutmes IIIrd Temple in the viccinity of the Southern side of the Upper Terrace was established (Pl. I, 9).

It goes without saying that these two discovery require extensive research and studies. On the other hand, the necessity of making the Temple accesible for visitors in a possibly short space of time, was to be reckon with.

In these circumstances it seems that the appriopriate solution would be to concentrate the work on the Front Colonnade as a whole including the Osiriac statues. In this way the entire complex of the Hatshepsut Temple as seen from outside, would find a completion. At the same time its visual values would be exposed to the full extent.

The reconstruction of the hypostyle hall and respective research ought to be carried on in such a way, that the entrance for workmen and transported materials be made on the Southern side. This solution would secure freedom of movements for tourists and visitors.

The programme of works to be done during the summer months of 1962 (I.VI.62-30.IX.62) is as follows :

(1) Removing the debris piled on between the Hathor Chapel and the Thutmes IIIrd Temple. 40 workmen and a tractor required.

(2) Completing the barbed wire fence at the Ist terrace.

(3) Constructing a large barrack (the store) within the fenced area on the pattern existing in Karnak. The approximate dimensions of the barrack are 15.40 m. It is desirable that for its construction the pillars built of bricks be used. It ought to be covered with asbestos sheets supported by a wooden structure ; it should be furnished inside with wooden shelves.

The Programme of the Works for the 1962/63 season (I.X. 62-31.V.63).

(1) The full-scaled work on the reconstruction of the Osiriac statues.

(2) Laying foundations for the missing pillars with the Osiriac statues, as well as for the inner columns.

(3) Beginning the reconstruction of the pillars of the IIIrd terrace front colonnade.

(4) Research on discovering and reconstructing the architraves belonging to the IIIrd Terrace front colonnade.

(5) Completion of the clearing up operations at the Upper Court accompanied by research on foundations of the previous colonnade.

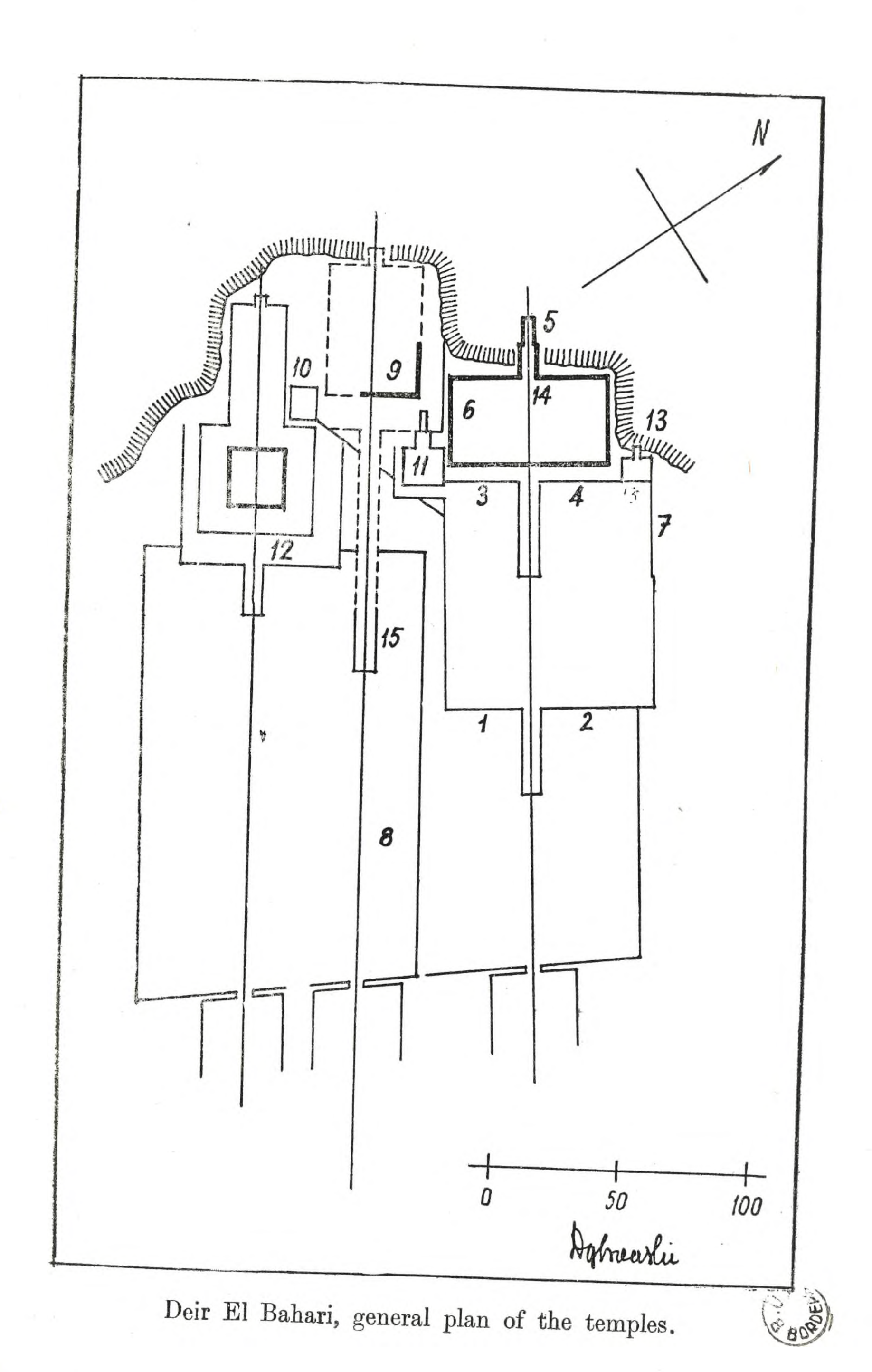
(6) Reconstruction of the Wall on the IIIrd Terrace, between the Upper Court and the Front Colonnade.

(7) Beginning the reconstruction of the bases at the Upper Court on its Eastern Side.

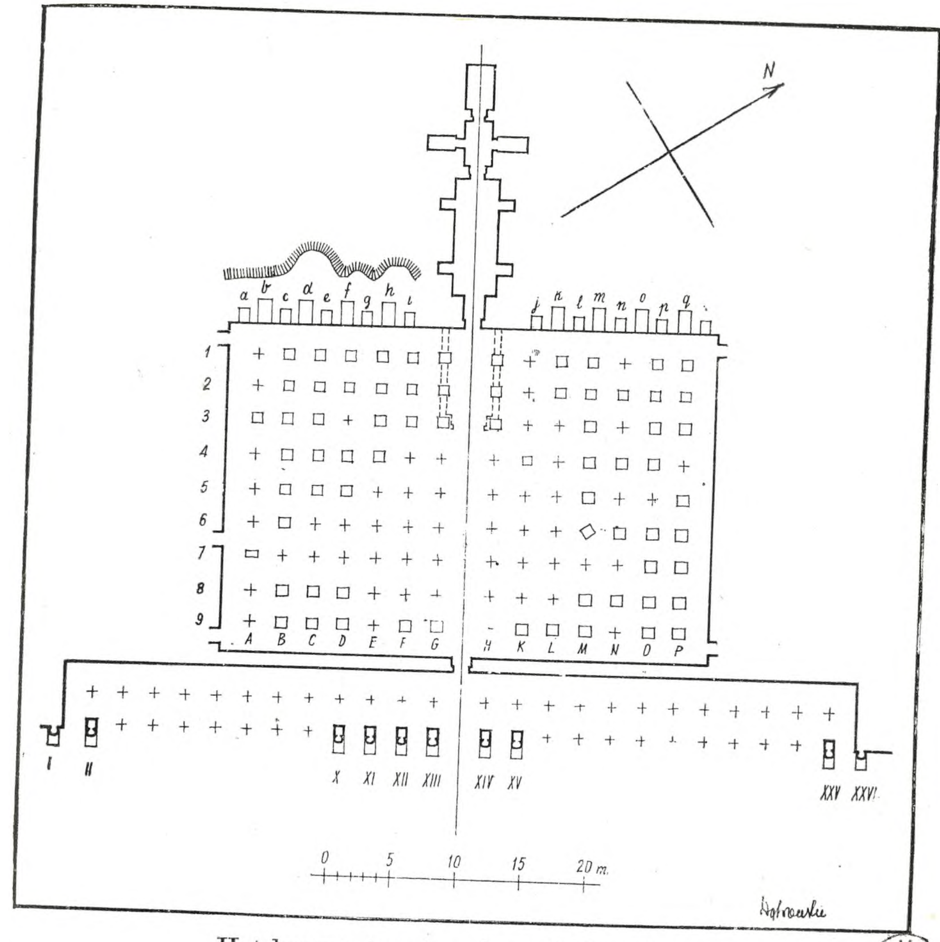
(8) Continuation of the clearing up of the Southern Wall at the Upper Terrace and uncovering the Thotmes III Temple.

LESZEK DABROWSKI.

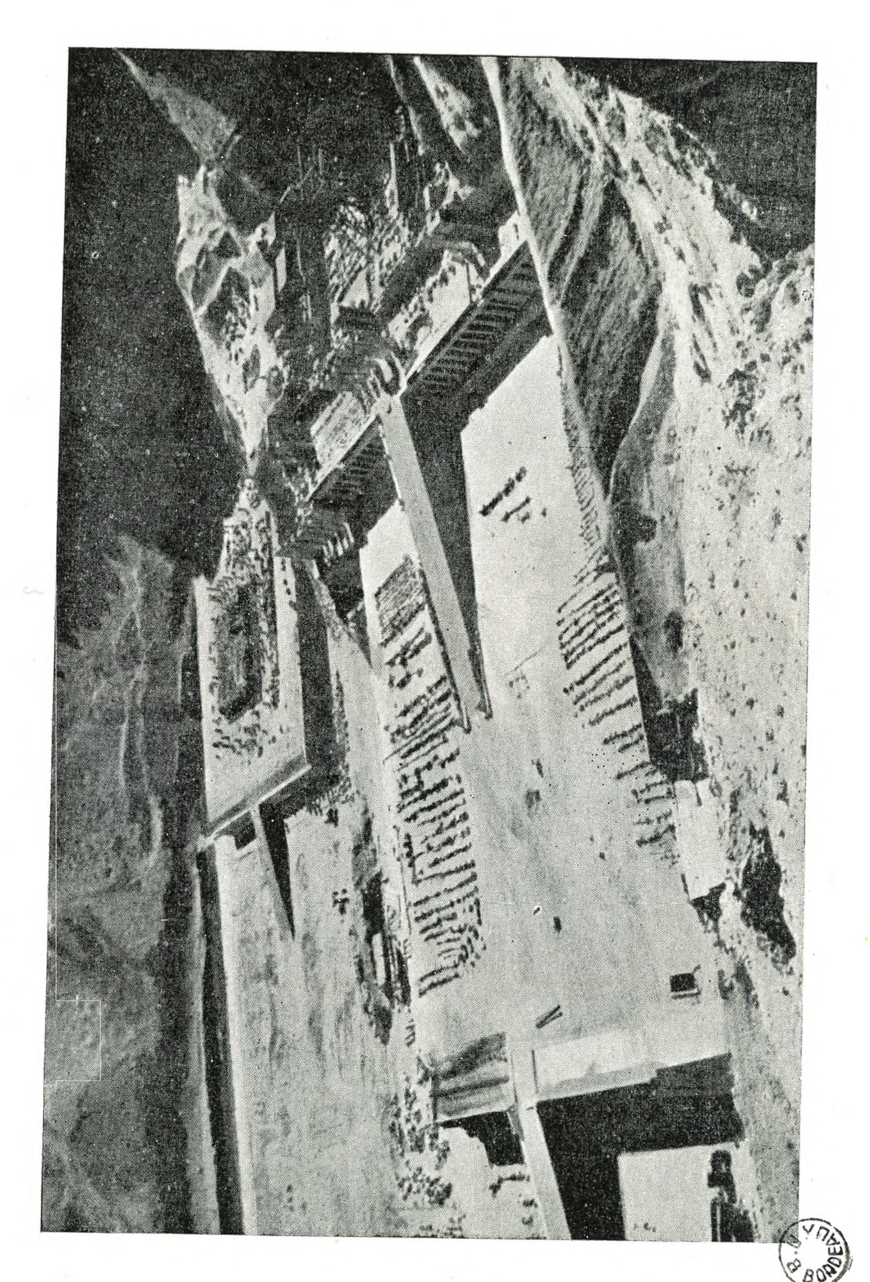
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Deir El Bahari, general plan of the temples.



Hatshepsut temple, plan of the III terrace.



Deir El Bahari, general view, situation in the end of the season 1961-62.



Fig. 1.—Rock-cave behind the niche " d " in the wall of the III terrace.

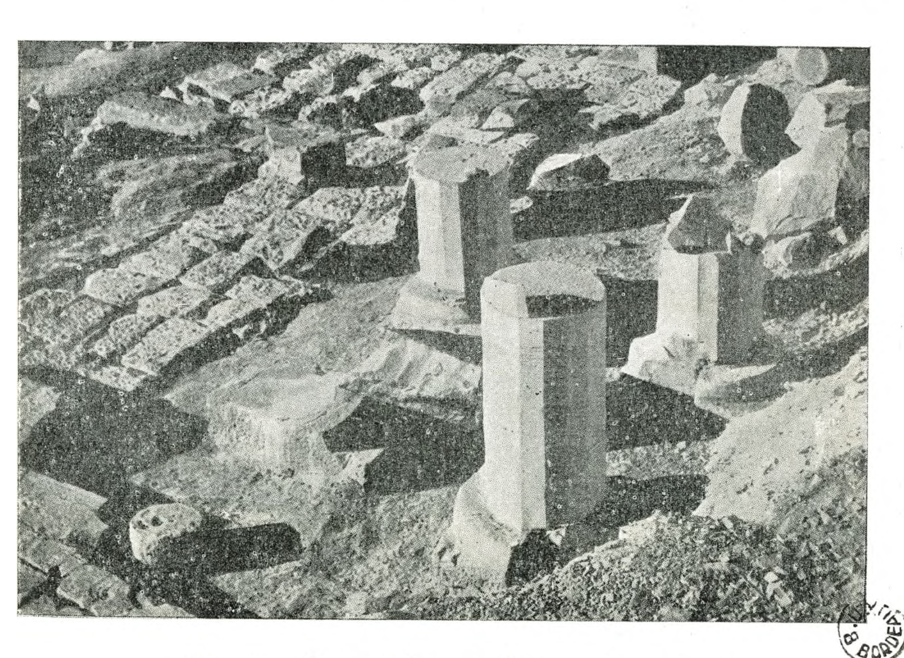
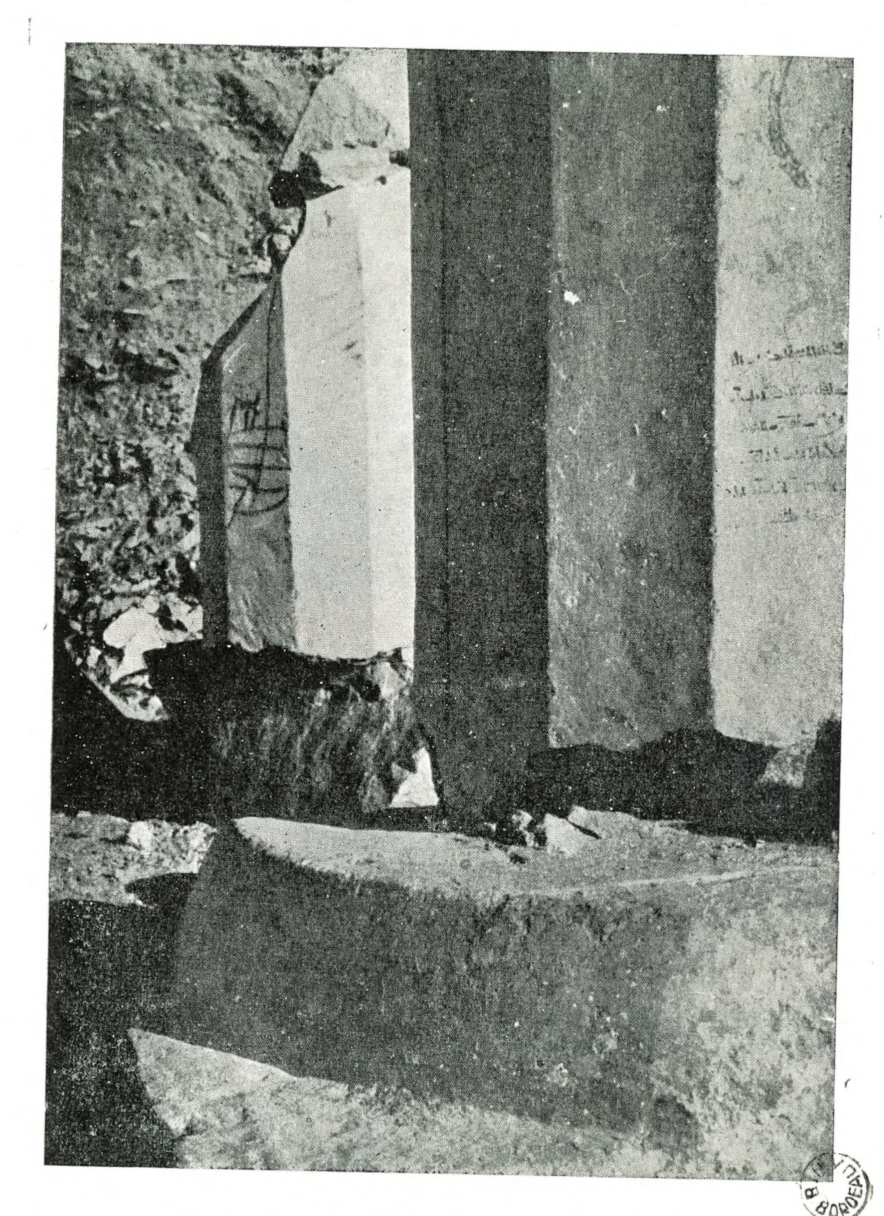


Fig. 2.— Part of the new-discovered temple.



Fragment of the new-discovered temple.

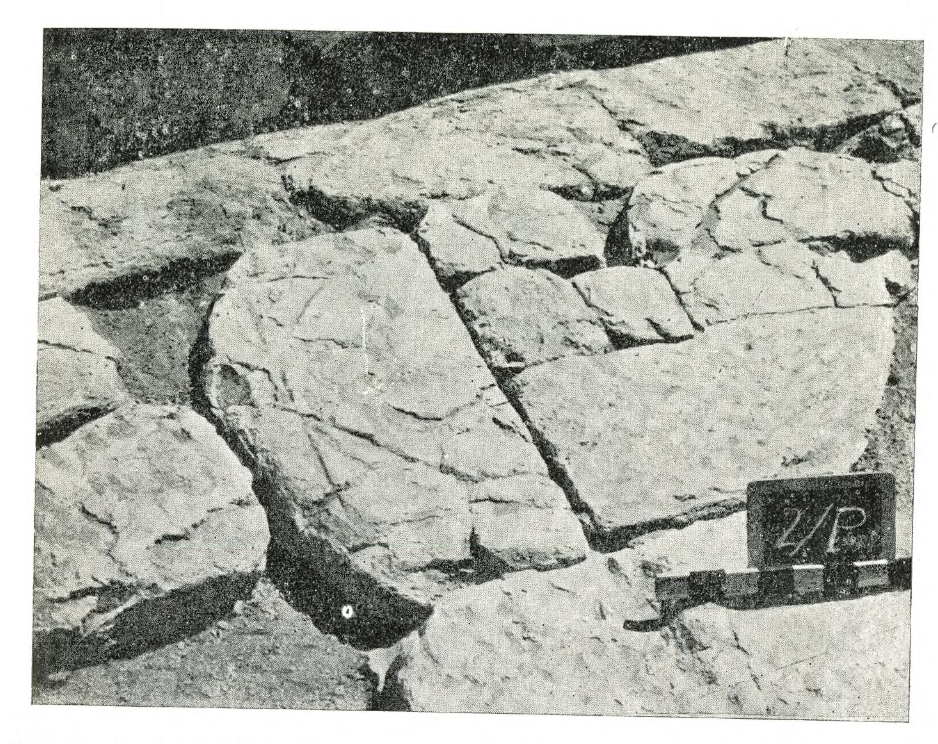


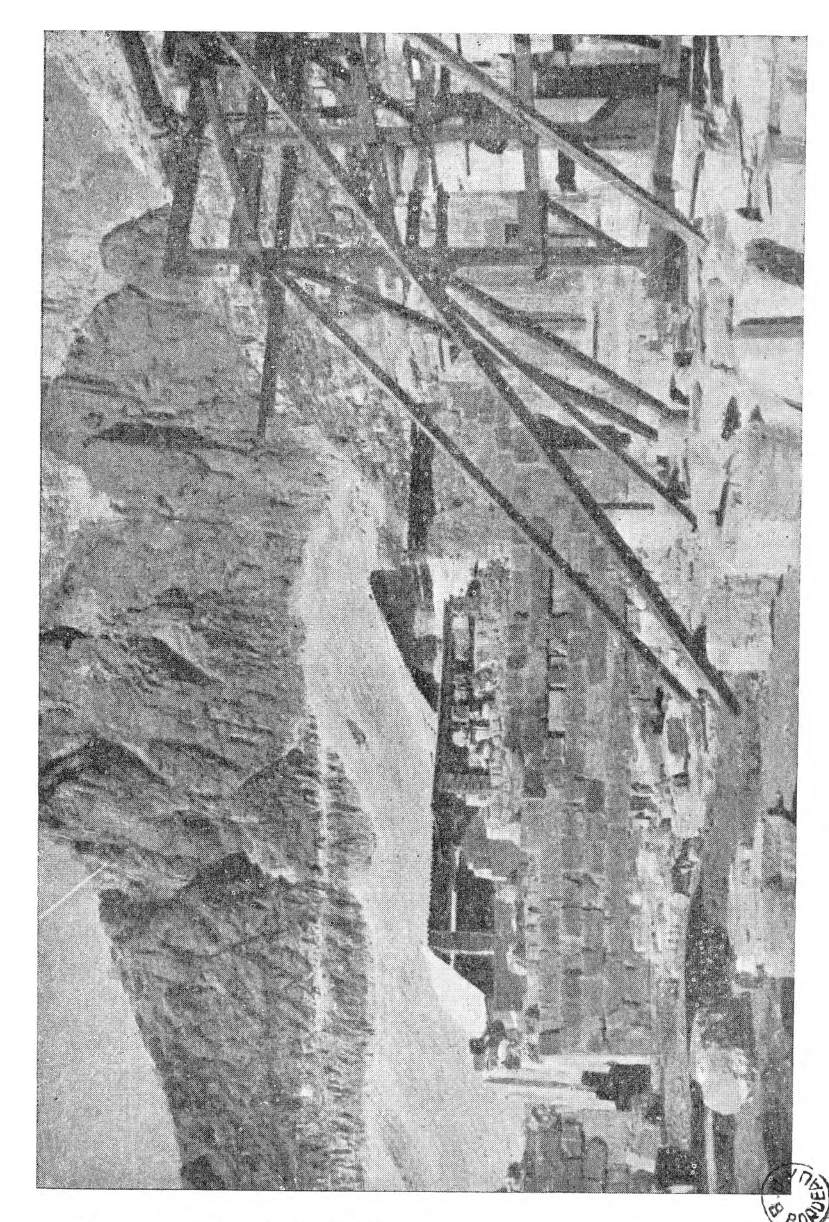
Fig. 3.—Example of the base reused in the pavement-court of the III terrace.



Fig. 4.—Example of the architrave reused in the pavement-court of the III terrace.



Example of the block with relief reused in the pavement court of the III terrace.



West corner of the III terrace, situation in the end of the season 1961-62.

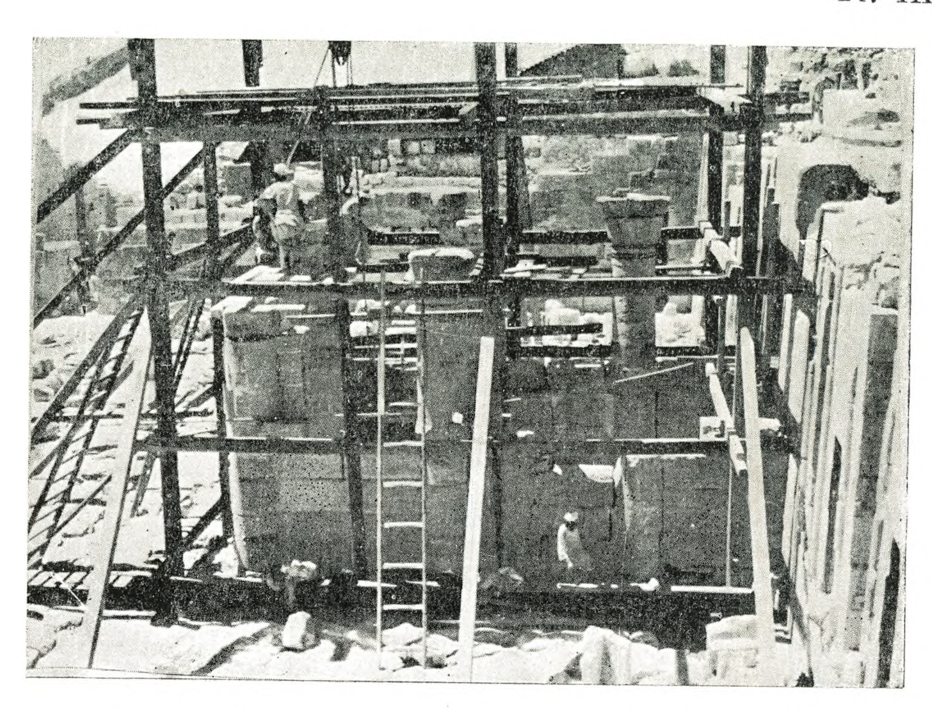


Fig. 5.—Reconstruction-work of the Ptolemaic-Portico.

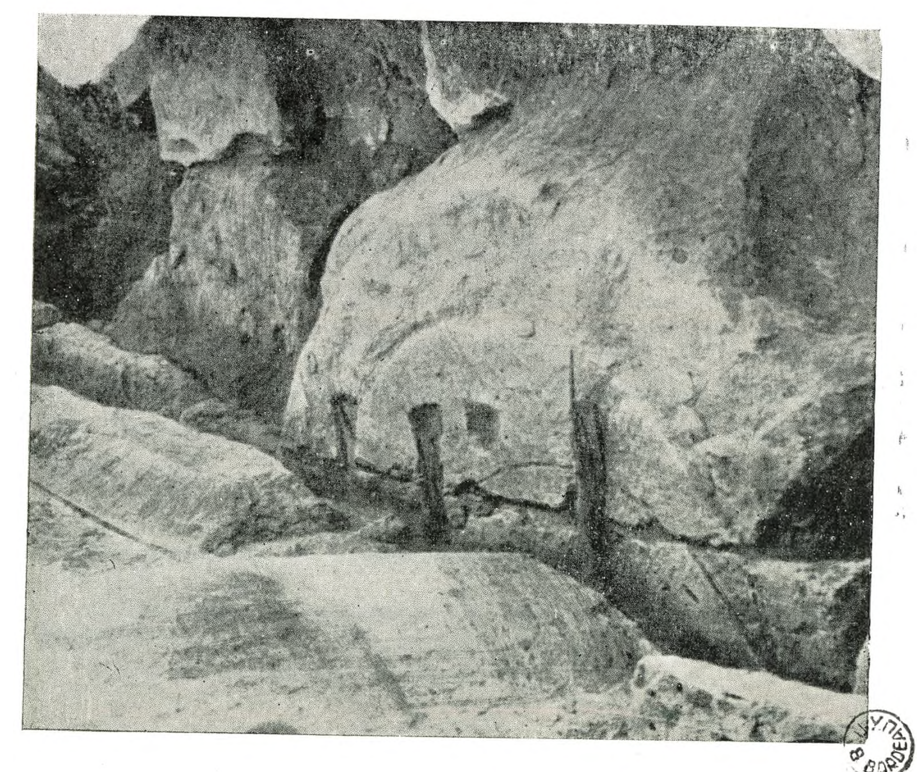


Fig. 6.—Ancient base from theXVIIIth dynasty under the Ptolemaic-Portico.

SELIM HASSAN

His Writings and Excavations

COMPILED BY

DIA' ABOU-GHAZI

On 30 September 1961 [1] Selim Hassan passed to the other world. As an Egyptologist he can speak to us through his writings and Excavations.

WRITINGS [2]

1928

(1) Hymnes religieux du Moyen Empire. Service des antiquites. — Le Caire, 1928.

(2) Inscription sur un socle de Statuette. ASAE, [3] T. XXVIII, p. 1-6. — Le Caire, 1928.

1929

(3) Le Poème dit de Pentaour et le rapport officiel sur la bataille de Qadesh. Recueil de travaux publiés par la Faculté des lettres, 2 Fasc.—Le Caire, 1929.

1930

(4) Excavations at Gizeh. Ancient Egypt, 1930/1, p. 23-24. —London, 1930.

(5) Remains of religious customs of ancient Egypt in modern Egypt. Actes of the 5th International Congress for the history of religions (Lund-Sweden—1929), p. 162-166.—Lund, 1930.

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(1) *See* Archaeology, vol. 14, No. 4 (1961), p. 293 ; Orientalia, vol. 31, Fasc. 2 (1962), p. 271 ; AfO, XX, p. 310.

(2) Excluded from this the books written or translated by him when he acted as a teacher. It dealt with the history of Egypt.

(3) Annales du Service des Antiquités de l'Egypte.

1931

(6) Rapport général sur les fouilles de l'université Égyptienne aux Pyramides de Guizeh du 11 Décembre 1929 au 30 avril 1930 (Semaine Égyptologique—1930). Chronique d'Égypte No. 12, p. 271–274.—Bruxelles, 1931.

1932

(7) Excavations at Giza 1929–1930. With the collaboration of Foad Boghdady. — Oxford, 1932. (Published by the Faculty of Arts of the Egyptian University).

(8) Les Fouilles de l'Université Égyptienne à Guizeh. Bourse Égyptienne 29–1–32. — Le Caire, 1932. (*See* also Chronique d'Egypte No. 15, p. 84–86).

1936

(9) Excavations at Giza 1930-1931. With the collaboration of Abdelsalam Abdelsalem. — Cairo, 1936. (Published by the Faculty of Arts of the Egyptian University).

(10) Les Fouilles de l'Université Egyptienne dans la necropole de Guizeh. (Semaine Egyptologique 1935. Séance du 11 Juillet 1935). Chronique d'Égypte No. 21, p. 51.— Bruxelles, 1936.

(11) العادات المصرية القديمة الباقية إلى الآن فى مصر الحديثة . مجلة جمعية محبى الفن القبطى ،
المجلد الثانى ص ٤٧–٧١ . — القاهرة ١٩٣٦ .

1937

(12) The Great limestone stela of Amenḥotep II. ASAE, T. 37, p. 129 – 134. — Le Caire, 1937.

1938

(13) In the Vicinity of the Sphinx. The Excavations of the Egyptian University in the zone of the Pyramid, 1934–1935. Actes of the 19th International Congress of Orientalists in Rome (1935), p. 151 – 154. — Rome, 1938.

(14) A representation of the solar Disk with human hands and arms and the Form of Horus of Beḥdet, as seen on the stela of Amenhetep IInd in the mud brick Temple at Giza. ASAE., T. 38, p. 53-61. — Le Caire, 1938.

(15) Excavations at Saqqara 1937–1938. *ibid,* p. 503–521. — Le Caire, 1938.

(16) Fouilles du Service des Antiquités à Saqqarah. Chronique d'Égypte No. 25, p. 68–70.—Bruxelles, 1938.

1940

(17–18) مصر القديمة — الجزء الأول والثانى . — القاهرة ١٩٤٠ .

1941

(19) Excavations at Giza III (1931 – 1932). With the collaboration of Banoub Habashi.—Cairo, 1941 (Published by the Faculty of Arts, Fouad I University).

1943

(20) Excavations at Giza IV (1932–1933). With the collaboration of Mahmoud Darwish.—Cairo, 1943. (Excavations of the Faculty of Arts, Fouad I University. Published by Service des Antiquités de l'Égypte).

1944

(21) أقسام مصر الجغرافية فى العهد الفرعونى . — القاهرة ١٩٤٤ .

(22) Excavations at Giza V (1933–1934) With special Chapters on Methods of Excavations, the False-door, and Other Archaeological and Religious Subjects. With the collaboration of Mahmoud Darwish. — Cairo, 1944. (Excavations of the Faculty of Arts, Fouad I University. Published by Service des Antiquités de l'Égypte).

1945

(23) الأدب المصرى القديم أو أدب الفراعنة . جزءان . — مطبعة لجنة التأليف
والترجمة والنشر . — القاهرة ١٩٤٥ .

1946

(24) Excavations at Giza VI, Part I, (1934-1935). The Solar Boats of Khafra, their origin and development, together with the Mythology of the Universe which they are supposed to traverse.—Cairo, 1946 (Excavations of the Faculty of Arts, Fouad I University. Published by Service des Antiquités de l'Égypte).

1947

(25) مصر القديمة — الجزء الثالث • — القاهرة ١٩٤٧ •

1948

(26) مصر القديمة — الجزء الرابع • — القاهرة ١٩٤٨ •

(27) مصر القديمة — الجزء الخامس • — القاهرة ١٩٤٨ •

(28) Excavations at Giza VI, Part II, (1934-1935). The offering list in the old kingdom.-Cairo, 1948. (Excavations of the Faculty of Arts, Fouad I University. Pub. by Service des Antiquités de l'Égypte).

1949

(29) مصر القديمة — الجزء السادس • — القاهرة ١٩٤٩ •

(30) The sphinx. Its History in the Light of recent Excavations.—Cairo, 1949.

1950

(31) مصر القديمة — الجزء السابع • — القاهرة ١٩٥٠ •

(32) La Femme à travers les âges. Sa position dans l'Égypte ancienne. Egypte—Bulletin culturel. Departement de la Presse, Mars, 1950, p. 18-21.—Le Caire, 1950.

1951

(33) مصر القديمة — الجزء الثامن • — القاهرة ١٩٥١ •

(34) Excavations at Giza VI Part III, (1934-1935). The Mastaba of the sixth season and their Description.—Cairo 1951. (Excavations of the Faculty of Arts, Fouad I University. Published by Service des Antiquités de l'Égypte).

(35) Le Sphinx, Son histoire à la lumière des Fouilles récentes.—Le Caire, 1951.

1952

(36) مصر القديمة — الجزء التاسع • — القاهرة ١٩٥٢ •

1953

(37) Excavations at Giza VII, (1935-1936). The Mastabas of the seventh season and their description.—Cairo 1953 (Excavations of the Faculty of Arts, Cairo University. Published by Service des Antiquiéts de l'Égypte).

(38) Excavations at Giza VIII, (1936-1937). The Great Sphinx and its secrets. Historical studies in the light of recent Excavations.—Cairo, 1953. (Published by Service des Antiquités de l'Égypte).

1955

(39) مصر القديمة — الجزء العاشر • — القاهرة ١٩٥٥ •

(40) The great sphinx of Giza. Proceedings. Twenty third International Congress of Orientalists, p. 71-74.

(41) The Causeway of Wnis at Sakkara. ZÄS, Band 80/2, p. 136-139.—Berlin, 1955.

1956

(42) مصر القديمة — الجزء الحادى عشر • — القاهرة ١٩٥٦ •

1957

(43) مصر القديمة — الجزء الثانى عشر • — القاهرة ١٩٥٧ •

1959

(44–45) مصر القديمة — الجزء الثالث عشر والرابع عشر . — القاهرة ١٩٥٩ .

1960

(46) مصر القديمة — الجزء الخامس عشر . — القاهرة ١٩٦٠ .

(47) Excavations at Giza IX. Season, 1936–37–38. The Mastabas of the Eigth season and their Description. With the collaboration of Shafik Farid—Cairo, 1960. (Published by Antiquities Department of Egypt).

(48) Excavations at Giza X. (Season 1938–1939). The Great Pyramid of Khufu and its Mortuary Chapel. With names and titles of vols. I–X of the Excavations at Giza. Cairo, 1960. (Published by Antiquities Department of Egypt).

(49) Explanation of the Name *Akhet-Ḥotep*. L'Egypte ancienne, p. 237–241.—Moscow, 1960.

1961

(50) مصر القديمة — الجزء السادس عشر . — القاهرة ١٩٦١ .

1962

(51) الحياة الدينية وأثرها على المجتمع . تاريخ الحضارة المصرية المجلد الأول . ص ٢٠٦–٢٦٣ . — القاهرة ١٩٦٢ .

As joint author.

1955 : Report[1] on the Monuments of Nubia likely to be submerged by Sudd-elʿAli Water. In Arabic, English, French.—Cairo, 1955. (Antiquities Department).

1962 : تاريخ الحضارة المصرية . المجلد الأول (العصر الفرعونى) . — وزارة الثقافة والارشاد القومى — القاهرة[2] .

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[1] Suggestionts made by the committee composed by the decree of 9 December 1954 to investigate the effects of the High Dam on Nubian Monuments. Selim Hassan acted as President.

[2] See No. 51.

EXCAVATIONS

1929–1930 [1]

Site : Giza-south of the causeway of Khephren and his Pyramid.[2]

Discoveries : 14 tombs. (two unidentified).

(1) Mastaba of shaft No. 35. Western side at the end of serdab No. 14 of No. 11 (Tomb of *Rʿ-wr*).

(2) The uninscribed Rock-cut mastaba, south of No. 11 (*Rʿ-wr* Tomb).

(3) (*ꜣḫt-ḥtp*) mastaba. South of No. 11 (*Rʿ-wr* Tomb) and east of No. 2 (*Rock-cut* mastaba).

(4) (*Iy*) mastaba. South of Nos. 6 and 7 (mastabas of *ffi* and *wsr*).

(5) (*Imby*) mastaba. South-western end of the street running east from the courtyard of No. 2. (uninscribed *Rock-cut* tomb).

(6) (*Wsr*) mastaba. East of No. 5 (*Impy* mastaba).

(7) (*Ffi*) mastaba called (*Ptḥ-sḏfꜣ*). Left of No. 6 (*Wsr* mastaba).

(8) (*Mrw-kꜣ*) mastaba. Northern end of the eastern wall of No. 11 (Tomb of *Rʿ-wr*.)

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[1] Staff. Foad Boghdady assistant. Ismaîl Shehab photographer. Yûsef Khafaga draughtsman, replaced by Ibrahim Khalil. Morris el Mangabadi and Ibrahim Khalil architects. Ahmed Abdel-Monem, Sharkawi and Abdel Monem Haikel artists. Saddik Saîd in charge of the diggers. Published : 1932.

[2] Excavations on behalf of the Egyptian University.

(9) [hieroglyphs] (*Mr-sw'nḫ*) mastaba. North west corner of the path leading to serdab No. 13 of No. 11 (*Rʿ-wr* tomb).

(10) [hieroglyphs] (*Nfr-wnt*) mastaba. West of serdabs Nos. 10 and 11 of No. 11 (*Rʿ-wr* tomb) and to the north of the path leading to the serdab No. 13

(11) [hieroglyphs] (*Rʿ-wr*) Tomb. South west of the Sphinx.

(12) [hieroglyphs] (*Rʿ-wr*) mastaba. South-eastern corner of No. 13 (*Ḏfꜣ-niswt* mastaba).

(13) [hieroglyphs] (*Ḏfꜣ-niswt*) mastaba between No. 11 (*Rʿ-wr* tomb) and *Kꜣ-m-nfrt* mastaba (No. 31).

(14) [hieroglyphs] (*Ḏdi*) mastaba. North east of No. 3 (*ꜣḫt-ḥtp* mastaba).

1930-1931 (1)

Site : Giza-South of the causeway of khephren, and his pyramid.(2)

Discoveries, 19 Tombs (4 unidentified).

(15) Mastaba *A*. West of the rock-cut part of No. 31 (*Kꜣ-m-nfrt* tomb).

(16) Mastaba *B*. North of No. 15 (Mastaba *A*).

(17) The Mastaba of Shaft 294. West of No. 9 (*Mr-sw-ʿnḫ* mastaba).

(1) Staff: Abdel-Salam Abdel-Salam assistant. Ibrahim Khalil, artist. Morris Mangaladi and Fawzi Ibrahim survey engineers. Ismail Shehab and Dakktor Ahmed Hassan, photographers. Labouring staff under control of Reis Saddik Sa'id.

(2) Excavations on behalf of the Egyptian University. Published : 1936.

(18) The Mastaba of shaft 322. South of No. 19 (*Wꜣš-Ptḥ* mastaba) and west of No. 30 (*Kꜣw-niswt* mastaba).

(19) [hieroglyphs] (*Wꜣš-Ptḥ*) mastaba. North of shaft No. 322.

(20) [hieroglyphs] (*Wp-m-nfrt*) mastaba. South of No. 2 (Uninscribed *Rock-cut* mastaba).

(21) [hieroglyphs] (*Wtṯ-ḥtp*) mastaba. South of the girdle wall of the sphinx.

(22) [hieroglyphs] (*Ni-mꜣʿt-Rʿ*) mastaba. East of No. 20. (*Wp-m-nfrt* mastaba).

(23) [hieroglyphs] (*Nfrt-niswt*) mastaba. West of No. 30. (*Kꜣw-niswt* mastaba).

(24) [hieroglyphs] (*Rmnw-kꜣ*) mastaba, small name [hieroglyphs] (*Imi*). West of shafts 271 & 272.

(25) [hieroglyphs] (*Ḫnw*) mastaba. North of No. 24 (*Rmnw-kꜣ* mastaba).

(26) [hieroglyphs] (*Sḫm-ʿnḫ-Ptḥ*) mastaba. South of No. 27 (*Špss-kꜣ-f-ʿnḫ* mastaba).

(27) [hieroglyphs] (*Špss-kꜣ.f-ʿnḫ*) mastaba. South of the girdle wall of the sphinx and south-west of No. 21. (*Wtṯ-ḥtp* mastaba).

(28) [hieroglyphs] (*Ḳd-ns*) mastaba. South of No. 23 (*Nfrt-niswt* mastaba).

(29) (*Kȝ-ʿpr*) mastaba. West of Nos. 15 & 16. (Mastabas *A* & *B*).

(30) (*Kȝw-nìswt*) mastaba. South of the mastaba of Mycerinus' mother and west of the temple of the sphinx.

(31) (*Kȝ-m-nfrt*) family tomb. (Three burials in one tomb: Southern part belongs to *Kȝ-m-nfrt*, father; northern part belongs to *Kȝ-m-nfrt*, son; eastern part belongs to a member of the family). Over the entrance of No. 13 (*Ḏfȝ-nìswt* mastaba).

(32) (*Kȝ-ḥr-nìswt*) mastaba. West of Nos. 26 (*Sḫm-ʿnḫ-Ptḥ* mastaba) and 33, east of No. 8 (*Mrw-kȝ* mastaba) and shaft No. 35.

(33) (*Dgȝ*) mastaba. West of No. 19 (*Wȝš-Ptḥ* mastaba).

1931-1932[1]

Site: Giza-south the causeway of khephren and his pyramid.

Discoveries: 32 mastabas (9 unindentified).

(34) Mastaba "*C*". North-east of No. 61 (*Kȝi* Mastaba).

(35) Mastaba "*D*". South of No. 61 (*Kȝi* Mastaba).

(36) Mastaba "*E*". West of the southern part of No. 61.

(1) Staff: Banoub Habashi assistant. Morris Mangabadi and Fawzi Ibrahim architects. Mahmoud Emam draughtsman. Dakktor Ahmed Hassan photographer. Ahmed Fakhry joined the work as assistant archaeologist in Febr. 1932. Pub. 1941.

(37) Mastaba "*F*". East of No. 60 (*Špss.ȝḫty* mastaba).

(38) Mastaba "*G*". North of No. 37 and east of No. 62. (*Kȝ-mni* mastaba).

(39) Mastaba "*H*". North of the north-eastern corner of the pyramid of Queen *Ḫnt-kȝw.s* (No. 66).

(40) Mastaba "*I*". North of the pyramid of Queen *Ḫnt-kȝw.s*.

(41) The mastaba of shaft No. 559. North of No. 61.

(42) The Mastaba of shaft No. 648. North of the pyramid of Queen *Ḫnt-kȝw.s*. (No. 66).

(43) (*Ìrrw*) mastaba. North of the mud brick buildings lying to the east of the pyramid of Queen *Ḫnt-kȝw.s*.

(44) (*ʿnḫ-ḥȝ.f*) mastaba (good name *ḳȝr*. Western part of the mud-brick buildings lying in front of the pyramid of Queen *Ḫnt-kȝw.s*. (No. 66).

(45) (*Wȝš-Ptḥ*) mastaba. South of No. 65 (*Dr-smȝt* Mastaba).

(46) (*Bw-nfr*) mastaba. North of the Pyramid of *Ḫnt-kȝw-s*.

(47) (*Prì-nb*) mastaba. North-east of the northrn rock wall east No. 66 (Pyramid of Q. *Ḫnt-kȝw.s*), at a distance of nearly 7 m.

(48) (*Mr-ʿnḫ.f*) and his wife (*Nfr ḥtp.s*) mastaba. North of No. 65 (*Dr-smȝt* mastaba); east of No. 61; south-west of No. 1 (*Rʿwr* tomb).

(49) (*Mdw-nfr*) mastaba. East of No. 51 (*Nfr* mastaba).

(50) (*Ni-sʿnḫ-ꜣḫty*) (good name *ity*) North of No. 44 (*ʿnḫ-ḥꜣ.f*).

(51) (*Nfr*) mastaba. North of No. 66 (Pyramid of Q. *Ḫnt-kꜣw.s.*).

(52) (*Nfr-ssm*) mastaba. North of the mud-brick buildings lying to the east of No. 66.

(53) (*Rnpt-nfr*) mastaba. North-east of No. 66.

(54) (*Ḥsi*) and (*Ni-ʿnḫ-Ḥthr*) mastaba. East of No. 4 (*Ii* mastaba) and south of the "street of priests".

(55) (*Ḫwtꜣ*) mastaba. South-east of No. 61.

(56) (*Ḫnw*) mastaba. North of the mud-brick buildings lying in front of No. 66 (Q. *Ḫnt-kꜣw.s* Pyramid).

(57) (*Sʿnḫw*) mastaba. North of No. 66.

(58) (*Ssmw*) and his family's mastaba. South of Nos. 60 & 62.

(59) (*Sd-ḥtp*) mastaba. West of No. 62.

(60) (*Špss-ꜣḫti*) mastaba. South of No. 62.

(61) (*Kꜣi*) mastaba. North of No. 55.

(62) (*Kꜣ-mni*) mastaba. North of No. 60.

(63) (*Ṯrw*) mastaba. South-western corner of No. 11.

(64) (*Ṯsti*) mastaba. North of the western part of the mud-brick buildings in front of No. 66.

(65) (sic) (*Dr-smꜣt*) mastaba. South of No. 48.

1932–1933

Site : Giza-South of the causeway of Kephren and his Pyramid.

Discoveries : The "pyramid" complex of Queen[2] (*Ḫnt-kꜣw.s*). 8 tombs.

(66) The "Pyramid" of Queen *Ḫnt-kꜣw.s* – on the open space lying between the causeways of Khepren and Mycerinus.

(67) Solar Boat of *Ḫnt-kꜣw.s* — directed east to west at the south-western corner of the "Pyramid".

(68) Valley-temple of Queen *Ḫnt-kꜣw.s* — south-eastern corner of a vast open area bounded on the north and east by the girdle-wall of the city.

(69) Washing-Tent of Queen *Ḫnt-kꜣw.s*—before the façade of No. 68, a little to the north-west of its main entrance.

(70) (*Imꜣ-Nit*) mastaba. West of No. 76. (*Sḫnt-kꜣ-ḥr* mastaba).

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(1) Staff : Mahmoud Darwish assistant. Ramadan Abou el-iz sub-assistant. Fawzi Ibrahim architect. Mahmoud Emam and Ahmed Sidky draughtsmen. Daktor Ahmed Hassan photographer, Reis Saddik Said in charge of the labouring staff.

(2) Located during the 3rd season. Published : 1943.

(71) (*Ny-ꜥnḫ-Rꜥ*) mastaba. North east of No. 77 (*Dbḥn*) and south-east of No. 72.

(72) (*Ny-wsr-Rꜥ*) rock-cut tomb. West of No. 75 (*Sḫm-kꜣ-Rꜥ*) and north of No. 71.

(73) (*Ny-kꜣw-ḥr*) mastaba. East of No. 77 (*Dbḥn*) and south of No. 71.

(74) (*Nb-m-ꜣḫt*) tomb. Cut in the wall lying to the south east of the 2nd Pyramid.

(75) (*Sḫm-kꜣ-Rꜥ*) tomb. North west of Nos. 71 & 72.

(76) (*Sḫnt-kꜣ-Ḥr*) mastaba. East of No. 70.

(77) (*Dbḥn*) rock-cut mastaba. In the southern corner of the cliff forming the western boundary of the cemetery *i.e.* west of No. 66 (the pyr. of Queen *Ḫnt-kꜣw.s.*)

1933 – 1934 (1)

Site : Giza-South of the causeway of Khephren, and his Pyramid.

Discoveries : 13 Tombs (2 unidentified) :

(78) Unfinished *Rock-cut* tomb. North of No. 89 (*Kꜣ-dbḥn*) and north east of No. 80

(79) Uninscribed *Rock-cut* tomb, No. 14. Cut in the ridge lying to the east of No. 90 (*Tsn*) and south of No. 88 (*Swf*).

(1) Staff : Mahmoud Darwish assistant. Fawzi Ibrahim architect. Mahmoud Emam and Ahmed Sidky draughtsmen. Reis Sadik Said in charge of labouring staff. Pub.: 1944.

(80) (*ꜥnḫ.t.f*) mastaba. North of No. 85 (*Nj-sw-ḳd*) and north-west of No. 89.

(81) (*Wr-ḫww*) rock-cut tomb, cut in the upper strata of the ridge of rock lying to the north-east of No. 66, north-west of Nos. 37, 38 and north-east of No. 82.

(82) (*Ms-sꜣ*) rock-cut tomb. South-west of No. 81, north of No. 62 (*Kꜣ-mni*) and south-east of No. 88.

(83) (*Nꜣry*) mastaba. North-west of No. 85 and north east of No. 86.

(84) (*Ni-Ptḥ-nfr-ḥr*) mastaba. North-west of No. 90 (*Tsn* mastaba).

(85) (*Nj-sw-ḳd*) mastaba. West of No. 89, north-east of No. 86 and south of No. 80.

(86) (*Nfr-nmtt*) rock-cut tomb. South-west of No. 85 and south-east of No. 81.

(87) (*Rꜥ-wr* III) mastaba. West of No. 66, separated by No. 84.

(88) (*Swf*) rock cut tomb. South-east of Nos. 70, and north-west of Nos. 81 & 82.

(89) (*Kꜣ-dbḥn*) mastaba. South-east of No. 80 and east to 85.

(90) (*Tsn*) mastaba. West of No. 88 and south-east of No. 84.

1934–1935[1]

Site : Giza-south the causeway of *Khephren,* and his Pyramid.[2]

Discoveries : 6 Royal boats —28 tombs (3 unidentified).

(91) 6 Boats of (*Ḫ ͑.f-R͑*). Area north and south *Khefren's* mortuary temple.

(92) Mastaba No. 26. East of No. 70.

(93) Mastaba No. 27. North-west of No. 113 (*K3j-ḥr-st.f*) and south-east of No. 98. (*Iri-n-3ḫt* mastaba).

(94) Mastaba No. 28. South of No. 97 (*In-K3.f* mastaba and south-east No. 103 (*Rḫi.t-R͑* mastaba).

(95) Prince (*Iwn-R͑*) rock-cut tomb. North-west of No. 106 (*Ḥmt-R͑* mastaba).

(96) (*Ifi*) family tomb. Eastern wall of the passage leading to No. 103, at a distance of about 9,90 m. from its western end.

(97) (*In-k3-f*-priest) mastaba. East of No. 104 and little to the west of No. 103.

(98) (*Iri-n-3ḫt*) mastaba. South-east of No. 103.

(99) (*͑nḫ-m͑-R͑*) tomb. South of No. 106, west of No. 110.

(1) Staff : Anwar Shukry assistant, Fawzi Ibrahim architect. Mahmoud Emam and Ahmed Sidky draughtsmen. Daktor Ahmed Hassan, photographer, Reis Saddik Sa͑id in charge of the labouring staff.

(2) Excavations on behalf of the Egyptian University. Published ; 1946 & 1951.

(100) (*͑nḫ-m-s3.f*) mastaba. South of No. 118.

(101) (*Nj-͑nḫ-Ḫnmw*) mastaba. Against the northern wall of No. 104.

(102) (*Nj-k3w-Ḥtḥr*) mastaba. East of No. 105 and west of Nos. 101 & 104.

(103) (*Rḫi-t-R͑-Queen*) mastaba. South of the causeway of *Khefren* Pyramid and east of No. 97.

(104) (*Rwḏ-k3*) and (*In-k3.f*-sculptor) mastaba. North-east of No. 110 and west of No. 97.

(105) (*Ḥmw*) and (*Špss-k3.f-͑nḫ*) mastaba. East of No. 118 and west of No. 102.

(106) (*Ḥmt-R͑*-Princess) mastaba. South-east of No. 95 and west of No. 109.

(107) (*Ḫnt*) mastaba. East of No. 52 (*Nfr-sšm* mastaba) and west of No. 56 (*Ḫnw*-mastaba).

(108) (*Sm3-͑nḫ*) mastaba. A little distance east of No. 103.

(109) (*Snb.w-k3*) mastaba. At the western end of the southern wall of the passage leading to No. 106.

(110) (*Sḫm-k3.j*) mastaba. South-west of No. 104 and east of No. 99 (*͑nḫ-m͑-R͑* tomb).

(111) (*Sšm-nfr*) mastaba. North of No. 103. (*Rḫi.t.R͑* mastaba).

(112) (*K3r*) mastaba. South of No. 98 (*Iri-n-3ḫt* mastaba).

(113) (*K3j-ḥr-st.f*) mastaba. North-west of No. 80 (*ʿnḫ.t.f* mastaba).

(114) (*K3-ʿpr*) mastaba. Against the northern wall of *Nfr ḫww* mastaba. (No. 17 in the necropolis).

(115) (*K3-m-nfrt*) mastaba. South-east of No. 103. (*Rḫi.t-Rʿ* mastaba).

(116) (*K3j-swḏ3.w*) mastaba. West of No. 95. (*Iwn-Rʿ* rock-cut tomb).

(117) (*K3-k3j-ʿnḫ*) mastaba. North-west of No. 97 (*In-k3.f* mastaba) and north-east of No. 101 (*Ni-ʿnḫ-Ḫnmw* mastaba).

(118) (*K3-dw3*) mastaba. North of No. 100 (*ʿnḫ-m-s3.f* mastaba) and west of No. 105 (*Ḥmw . . .* mastaba).

(119) (*Tti*) mastaba. South of No. 105 and west of No. 100. (*ʿnḫ-m-s3. f* mastaba).

1935 – 1936 (1)

Site : Giza-south of the causeway of Khephren, and his Pyramid.(2)

Discoveries : 25 Tombs (11 unindentified).

(120) The mastaba of the Princess, daughter of (*Ḫʿ.f-Rʿ*). East of No. 141 and little south of No. 142 (*Ḫnmw-b3.f* mastaba)

(1) Staff : Abd el Mohsen Bakir, assistant. Fawzi Ibrahim architect. Reis Seddik Silaik in charge of labouring staff.

(2) Excavations carried on behalf of the Egyptian University. Published 1953.

(121) Tomb No. 1. North east of No. 133

(122) Tomb No. 2. West of No. 133 and south of No. 126.

(123) Tomb No. 3. South of No. 126.

(124) Tomb No. 4. South of No. 126.

(125) Tomb No. 5. Opposite to the south-western corner of No. 126.

(126) Rock-hewn tomb No. 6. South of No. 130.

(127) Mastaba No. 6. South of No. 141 (*Ḫwi-n-Ptḥ* mastaba).

(128) The pillared mastaba No. 15. Some distance to the south of No. 142 and north of No. 136.

(129) Mastaba No. 16. South of No. 128.

(130) (*Iwn-Mn* Prince) mastaba. South-east of No. 77 (*Dbḥn* rock-cut mastaba).

(131) (*Ir-sḫw*) mastaba (rock-cut tomb). South of the causeway of the 3rd Pyramid.

(132) (*Ity*) mastaba. Adjoins No. 135 upon the north.

(133) (*Mmi*) mastaba. South of No. 121 (tomb No. 1).

(134) (*Nj...Rʿ*-Prince) mastaba. East of No. 140 (*Ḥtp-Rʿ* mastaba).

(135) (*Nfr-ḥtp*) mastaba. North of No. 143.

(136) (*Nḫt-kꜣ*) mastaba. East of No. 128 and south of No. 142.

(137) (*Rꜥ-ḫwi.f*) mastaba. North of No. 140 and south the causeway of *Khephren* Pyramid.

(138) (*Ḥknj-Ḫnmw*) mastaba. South of No. 141 and north-east of No. 133.

(139) (*Ḥtpj*) mastaba. Some distance of No. 140.

(140) (*Ḥtp-Rꜥ* Prince) mastaba. South-west of No. 137 and west of No. 134.

(141) (*Ḫwi.n-Ptḥ*) mastaba. Against eastern face of the western ridge of rock adjacent to No. 126. (Rock-hewn tomb No. 6).

(142) (*Ḫnmw-bꜣ.f* - Prince) mastaba. North of No. 120.

(143) (*Sšm-nfr*) mastaba (good name). South-east of No. 133 (*Mmi* mastaba).

1936 – 1937 (1)

Site : Giza-the Sphinx and its surroundings (2)

Discoveries : 8 tombs (6 unidentified)

(144) Excavations of the Sphinx.

(1) Staff : Abdel Mohsen Bakir assistant. Fawzi Ibrahim architect.

(2) Excavations on behalf of the antiquties Department of Egypt. Pub. : 1953, 1960.

(145) Tomb No. 9. North of the Sphinx.

(146) Tomb No. 10. East of No. 151.

(147) The Rock cut Tomb No. 11. East of Tomb No. 8 in the necropolis.

(148) Tomb No. 12. Cut in the cliff west of Amenḥotep II temple.

(149) Tomb No. 13. North-west the Sphinx temple.

(150) (*ꜣḫ-Rꜥ*) rock-cut tomb east of No. 123.

(151) (*In-kꜣ.f*). In the cliff bordering the northern side of the sphinx depression, immediately to the north of the mud-brick temple of Amenḥotep II.

(152) (*Kꜣ(j)-wḫmꜥw*). North of the rock-cut passage leading to the uninscribed tomb No. 1 in the necropolis.

1937–1938

A.—SITE : GIZA (1)—AROUND THE SPHINX (2)

Discoveries : 9 tombs (3 unidentified)

(153) Uninscribed rock-cut tomb east of No. 74.

(154) Uninscribed rock-cut tomb north of No. 74.

(155) Uninscribed mastaba of the Inspector of the Artisans of the wꜥbt-workshop. South-east of No. 159.

(156) (*Wꜣš-dwꜣw*) mastaba. South of No. 54.

(1) Assistant : Shafik Farid. Ahmed Daktor photographer. Diggers under the control of S. Silaik.

(2) Excavations on behalf of the Antiquities Department of Egypt. Published : 1960.

(157) (*Wsr.t-kꜣ*) mastaba. South of No. 30 and south-west Khafraʿ valley temple.

(158) (*Nfr-ḥtp*) mastaba. West of No. 157.

(159) (*Nst-ṯmꜣʿt*) mastaba. Directly to the south of No. 157.

(160) (*Kꜣ-ḥr-st.f*) mud-brick mastaba. South-east of No. 30 and south-west of the valley temple of *Khafraʿ*.

(161) (*Dwꜣ-Rʿ*) mastaba. North-east of No. 158 and south-east of No. 54.

B. —Site : Saqqara[1]

Discoveries : Monuments of Unas, a cemetery and 6 tombs.

(162) The Causeway of Unas, connects the valley temple with the funerary chapel of Unas.

(163) The valley temple of Unas lies 666 meters east of the Chapel at the edge of the cultivation.

(164) Underground cemetery of the IInd Dynasty south of No. 168.

(165) (*Bbi*) mastaba. North of No. 171 (Vth Dyn.)

(166) (*Ny-ʿnḫ-bꜣ*-vizier) mastaba. South of the enclosure wall of the Step Pyramid and north of No. 162. (VI Dyn.).

(1) Assistant, Zakaria Goneim. Excavations on behalf of the Antiquities Department of Egypt. A detailed account is in press.

(167) (*Ny-ʿnḫ-Ppy*) rock-cut mastaba. South of No. 167 and adjacent to it. (VI Dyn.).

(168) (*Nb-kꜣw-ḥr*) mastaba. Lies to the west of No. 166. (VI Dyn.).

(169) (*Rʿ-ḫw.f*) mastaba. South of No. 171 (Prob. VI Dyn.).

(170) (*Ḥtp*) mastaba. South-east of the colonnaded hall of the Step-Pyramid. (V Dyn.).

1938 – 1939 [1]

Site : Giza-eastern and southern faces of the Great Pyramid. [2]

(171) Excavations of the Mortuary Temple of Khufu.

APPENDIX No. 1

Translations

1923

ديانة قدماء المصريين • تأليف شتيندورف • — القاهرة ١٩٢٣ •

1956

فجر الضمير • تأليف برستد • — القاهرة ١٩٥٦ [الألف كتاب : ١٠٨]•

(1) Staff : Shafik Farid, assistant. Ahmed Daktor (Late), photographer. Diggers under the control of Saddik Silaik (Late).

(2) Excavations on behalf of the Antiquities Department of Egypt. Pub. : 1960.

APPENDIX No. 2

Congresses

He joined :

1929

(1) The fifth International Congress for the History of Religions. Lund—Sweden. (*See* No. 5 of his writings.)

1930

(2) Semaine Égyptologique, 1930 — Fondation Égyptologique Reine Elisabeth. Bruxelles Belgique. (*See* No. 6 of his writings).

1935

(3) 19th International Congress of Orientalists, 1935 Rome-Italy. (*See* his writings No. 13).

(4) Semaine Égyptologique, 1935. Fondation Égyptologique Reine Elisabeth. Bruxelles — Belgique. (*See* his writings No. 10).

1954

(5) Twenty third International Congress of Orientalists, 1954 (21th — 28 August). Cambridge — England. (See his writings No. 40).

1957

(6) Twenty Fourth International Congress of Orientalists 1957 (28 August—4 Sept). München—Germany.[1]

DIA' ABOU-GHAZI

(1) He gave two communications: (1) Recent Discoveries at Dahshur. (2) The new Excavations of the causeway of Unas. Both are unpublished.

PRELIMINARY REPORT ON THE EXCAVATIONS OF THE ANTIQUITIES DEPARTMENT AT TELL BASTA (SEASON 1961)

BY

SHAFIK FARID

Close to the south-eastern edge of Zagazig lies all that remains of the famous and ancient city of Bubastis (modern Tell Basta), the seat of the worship of goddess Bastet[1]. Bastet was represented as a cat-headed woman, of whom the cat was the emblem. The city was originally of very great size but its area is now about 160 acres.

From early days in Egyptian history Bubastis was an important city; but its greatest renown came late in the national story when it was greatly favoured by the Libyan Pharaohs of the XXIInd Dynasty who established their court at this place. Especially during the later period, the cult of Bastet became extremely popular in Egypt and the annual festival of the cat-headed goddess attracted enormous crowds from all parts of the land.

Work began on the 25th June 1961 and continued for about six months[2]. During this interval the excavations and soundings were carried on at the north part of the area east of the Treaty-Road. The site was comparatively high and difficult to dig out.

(1) For previous work in this site, see E. Naville, Bubastis and L. Habachi, Tell Basta. For the finds, see Porter and Moss, Bibliography, IV, p. 27 ff.

(2) Funds for the excavations had been supplied by Sharkiya Governorate, according to the proposal of Abd El-Rahman Es-Sadiq, member of this Governorate.

The excavations revealed a square cemetery dating back to the Middle Kingdom. It occupies a little more than 1250 square metres with entrance to the north. A mud-brick enclosure wall of about three metres thick surrounded the whole cemetery which contained a series of tombs built within rectangular bricked compartments in parallel rows (fig. 1 and pl. I). The majority of the tombs was built of crude brick in the form of vaults (fig. 2); while some others were constructed of fine limestone blocks (fig. 3). The entrances to all tombs lay to the north with the exception of one tomb which had its entrance to the south. Square openings, most probably used to contain canopic boxes, were cut in the centre of the floor of some brick and stone tombs. Traces of unclear coloured paintings and inscriptions still remain on the walls of three stone tombs. From these inscriptions we were acquainted with the names and titles of Intef, the high-priest and Maʿet, the king's relative. It is worthy to note the longitudinal and latitudinal grooves cut in the floor of some tombs. Possibily these were used to fix the sarcophagi.

Unfortunately all the tombs had been thoroughly plundered by the ancient robbers. Nothing was left inside and outside save some fragments of limestone offering tables and inscribed blocks (pl. II) and pottery vases mostly of coarse workmanship. In the filling of tombs some beads of faience, amethyst, felspar and carnelian together with few amulets in gold and felspar, and scarabs mostly of steatite were picked up. We came across an alabaster shawabti-figure, 20 cm. high, inscribed with a vertical line of hieroglyphs, a damaged limestone statuette of a monkey, part of a figure of a dwarf of the same material, and some flint knives.

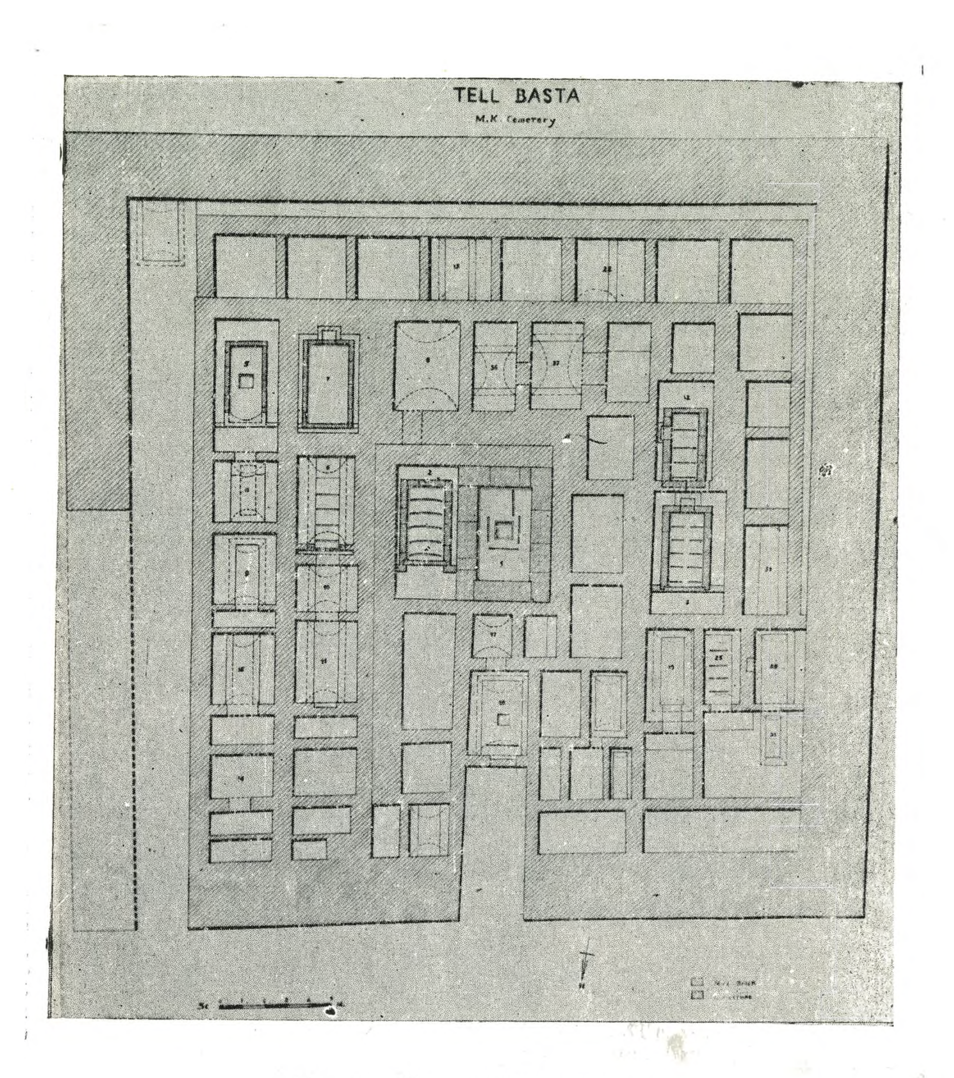


Fig. 1.— Plan of the cemetery

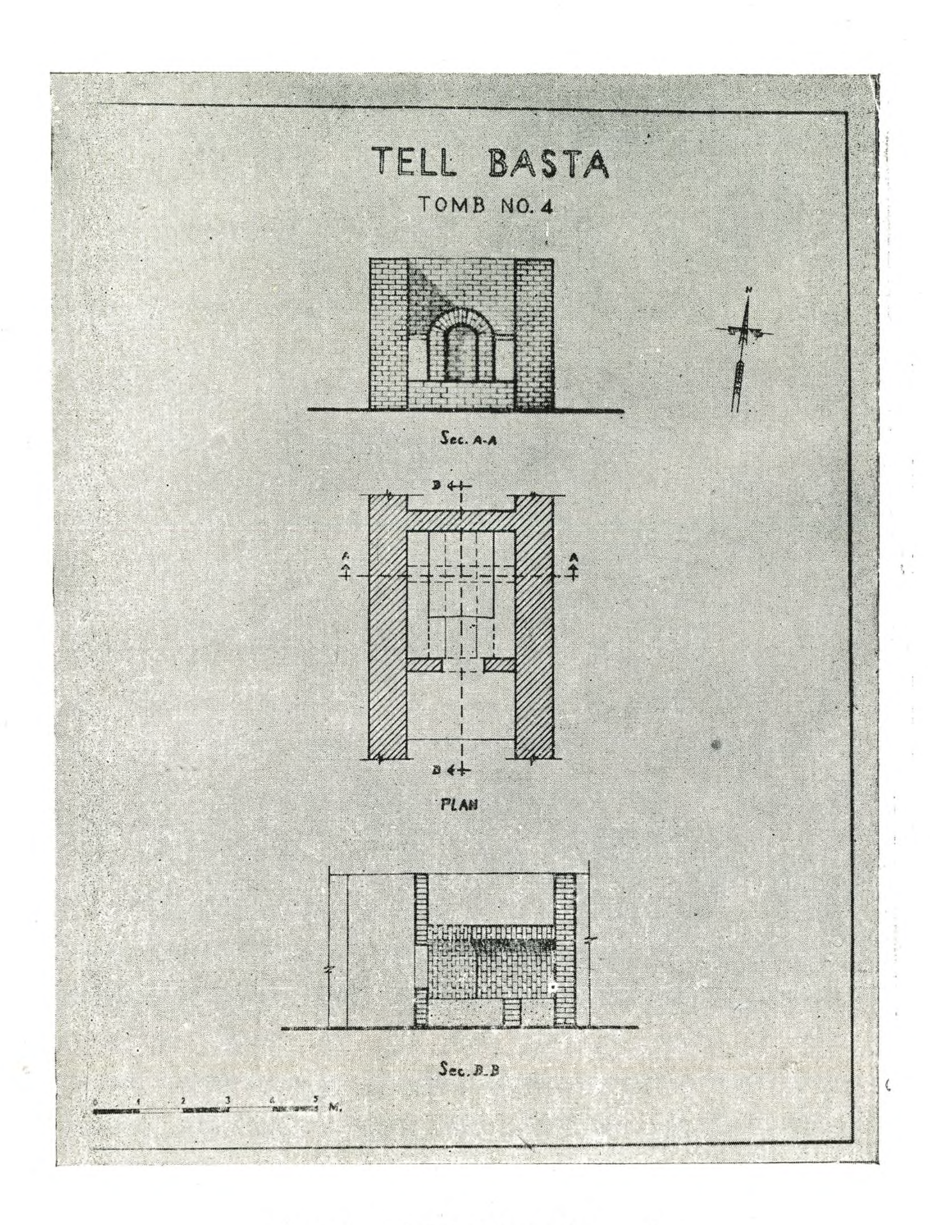


FIG. 2.—Mud brick tomb no. 4

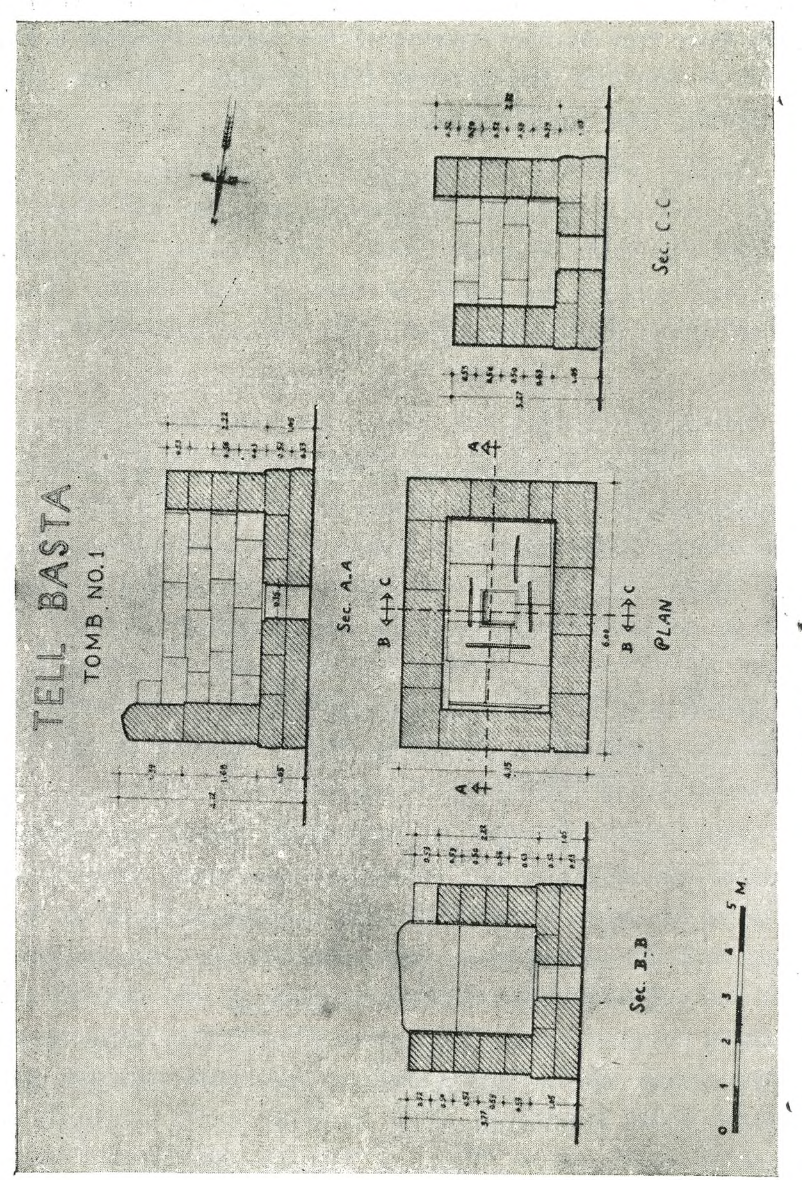


FIG. 3.— Stone tomb no. 1

The bodies and coffins were disturbed to an extent that only tiny traces of their existence survived. The robbers made their way to the interior of the tombs through a hole forced in the roof and through the entrance. In most cases the roofing has totally disappeared.

Parallel with the south end of the cemetery, there was found a row of rectangular compartments separated from one another by walls of crude brick. Store-rooms with vaulted roofs still occupy the centre of these compartments. Large pottery jars, mostly damaged, were found inside the store-rooms.

About ten metres to the west of the cemetery, a large temple of the Middle Kingdom was found (fig. 4). It has not been totally unearthed and it is hoped to excavate its whole area next season. The discovered area is about 6400 square metres. The temple was built of mud brick and included a hypostyle hall, a pillared court, passages and auxiliary rooms. The columns had entirely perished and only some limestone bases are still in situ (pl. III). Of the doorways there remained only limestone thresholds. The floor was originally paved with crude bricks, of which traces can be seen.

The actual entrance of the temple, which was possibly situated in the centre of a pylon of crude brick, opens north. It gives access to a hypostyle hall measuring 21.50 m. from north to south and 14.80 m. from east to west. The hypostyle hall has originally six columns arranged in two parallel rows of three columns each. The bases of only four columns now exist. From the hypostyle hall we now pass into the great pillared court measuring 25.95 m. from north to south and 15.04 m. from east to west. It was once surrounded on the east and west sides by a row of nine columns, while the south side was occupied by a double row of eight columns in all. Its north end was originally the entrance to the whole temple but this arrangement was altered later by the building of the hypostyle hall.

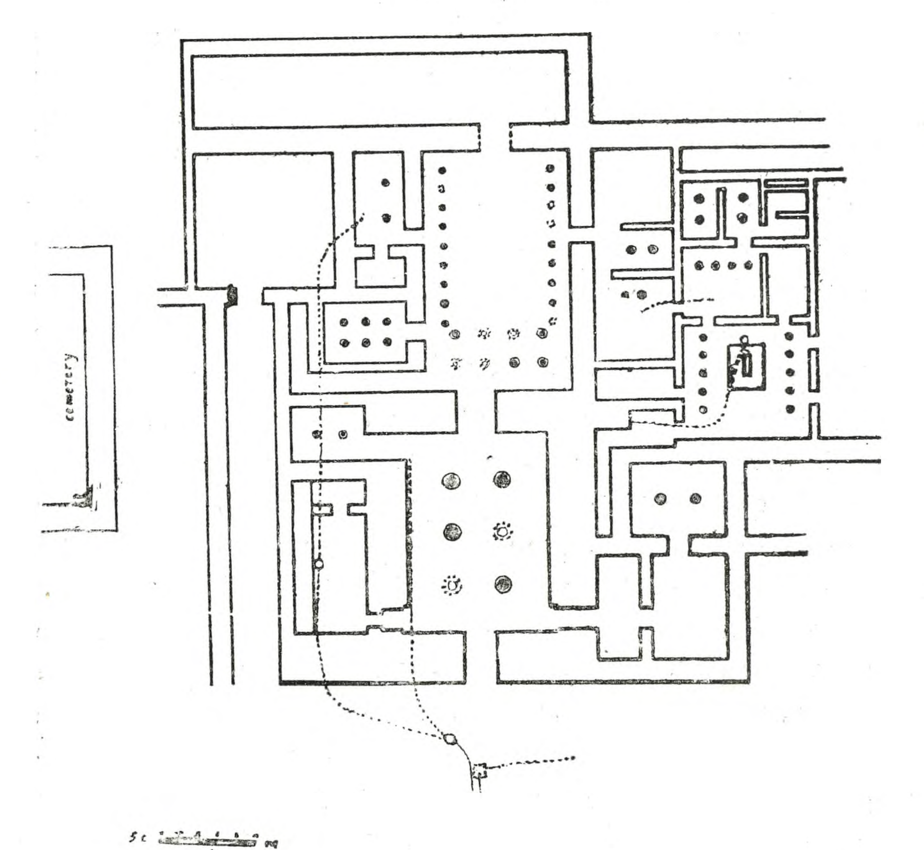


Fig. 4.—Plan of the temple of Amenemhêt III

To the east and west of the hypostyle hall and court, a considerable number of chambers and passages was erected.

Against the west wall of the hypostyle hall there was found a group of three statues of the finest examples of the Middle Kingdom sculpture. Generally speaking, they are in good state of preservation. When discovered, they were found resting against their left sides (pl. IV). The southern statue (pl. V) is of limestone and represents a man seated upon a chair with the hands resting upon the lap He is clad in a long garment fastened below the breast with a knot. A plinth supports the figure from the back. Evidence of light brown colouring and firing still remains. It is uniscribed and its total height is 1.07 m. The middle statue (pl. VI) is of the same material and represents a cross-legged man on a pedestal with hands crossed on the knees. He has a false beard and a wig and wears a robe enveloping the whole body with the exception of the hands and feet. As in the previous statue, this figure still bears traces of colouring and firing. It is also uninscribed and its total height is 72 cm. The northern statue (pl. VII), which is of quartzite, belongs to a prince represented squatting on a pedestal with hands resting upon the lap. He has a wig and wears a garment fastened below the breast with a knot. The total height is 82 cm. The statue bears five horizontal lines of inscription on the lap, the two latter ones include the name of its owner *Ḫꜥ-kꜣw-rꜥ-snb* and his titles "The hereditary prince, mayor, chief in the *Pr-wr* (of) El Kab, priest of goddess Bastet" (pl. VIII and fig. 5 *A*). On the pedestal is a horizontal line reading: "The hereditary prince, mayor, priest of goddess Bastet, *Ḫꜥ-kꜣw-rꜥ-snb*, born of Mut, the blessed" (pl. VIII and fig. 5 *B*). The plinth has a vertical line of hieroglyphs reading:- "The mayor, high-priest of Bastet, *Ḫꜥ-kꜣw-rꜥ-snb*, born of Mut, the blessed" (fig. 5 *C*).

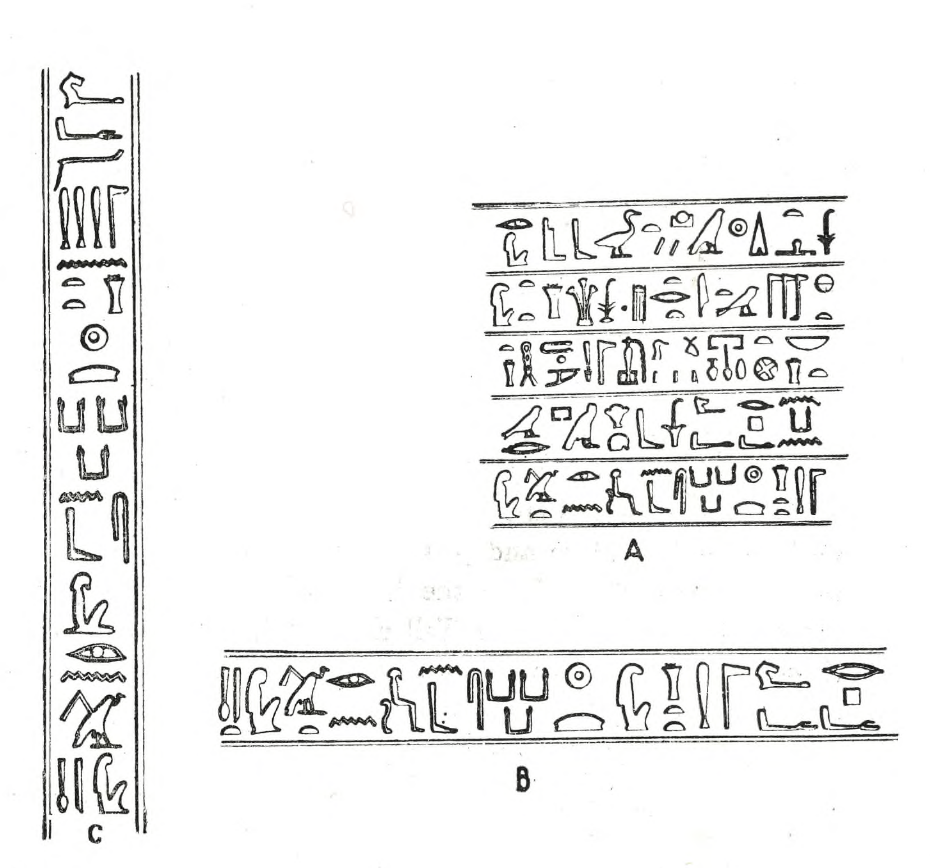


Fig. 5.—Inscriptions on the quartzite statue of *Ḫꜥ-kꜣw-rꜥ-snb*.

Apart from these interesting figures, remains from quartzite and granite statuettes were found on the ground of the court, including a remarkable fragment of a quartzite head 15.5 × 10.5 cm. (pl. IX *A*), and two small heads of the same material 7.5×6.5 cm. and 7×6 cm. In the debris outside the east wall of the temple, part of a quartzite head 17×19 cm., of a type similar to the piece shown on pl. IX *A*, had been picked up (pl. IX *B*).

During the course of clearing at the north-east corner of the temple area three limestone blocks of the reign of Amenemhêt III of the XIIth Dynasty, were unearthed. They were found turned upside down. The most interesting is the great block which might have been the lintel of the doorway of the temple (pl. X). It is 2.47m. in length and 1.03m. in height; the thickness being 15 cm. at the top and 30 cm. at the base.

On the block are scenes in relief representing Amenemhêt III at his jubilee (Egyptian Hebsed) festival(1). Below the sky-sign, the king is shown sitting on his throne in a kiosk, clad in jubilee robes and wearing on the right the crown of Upper Egypt, and on the left, that of Lower Egypt. Horus of Djebaout (Bouto - Tell el-Faraïn), and Seth of Nubt (Ombos) are shown with human hands offering him symbols possibly signifying countless years of rule. Beneath the double kiosk is a horizontal row of enigmatic signs.(2) Above, outside the kiosk are the standards of Wepwawet of the North and South. Below on the right and left, god *Iwn-mwt-f* is depicted wearing a leopard skin and bringing offerings and wishes for life, stability and welfare to the king. The right and left borders of the block are occupied by two similar vertical lines of inscription recording the king's first Hebsed-festival.

(1) For similar scenes of Sesostris III and Amenemhêt-Sebekhotep, see Rémy Cottevieille-Giraudet, Rapport sur les fouilles de Médamoud (1931), Les Monuments du Moyen Empire, p.1 ff. and pls. I and V.

(2) Cf. Valdimir Vikentev, *Les Linteaux de Médamoud* (XII-XIIIe dyn.) in Ann. Serv., LVI, pp. 16-23.

The two other blocks were found broken. The first 58×56×30 cm. thick (pl. XI *A*) shows part of the Horus name of king Amenemhêt III, while the second 32×30×1.5 cm. thick (pl. XI *B*) bears part of a winged vulture.

The discovery on the spot of these blocks confirmed the dating of the temple which was erected in celebration of the king's Sed-festival.

Worthy of attention also is the discovery of cylindrical pottery drainage-tubes at the east side of the temple. These tubes which were used for throwing away the waste water and the blood of the victims, ran at about 75 cm. below the ground level of the temple. They were attached to large pottery jars, possibly used to facilitate the clearing of tubes.

On the floor of one of the chambers west of the temple, a basin of limestone 210×60×15 cm. deep was uncovered. It poured into a pottery receptacle from which ran a drain of pottery tubes similar to those mentioned before. The area surrounding the basin was paved with burnt bricks (pl. XII).

The extraordinary state of ruin in which the temple was found was doubtless due, in the first instance, to the tides of war which have wrecked so many famous cities in the Delta. Most probably, the destruction occurred during the Hyksos invasion after the collapse of the Middle Kingdom.

In course of clearing the debris covering the temple area, a considerable amount of interments of the New Kingdom was laid bare. These, in some instances, were made in the debris and in a few cases, scanty traces of reed, plaster or wooden coffins were found. But the majority was placed inside pottery slipper coffins, of which the small lids over the heads were, in few cases, moulded in the form

of a human face. Babies were frequently buried in pottery jars. The attitude was generally supine extended with heads to the west and hands at the sides or over the pelvis. With some burials, there were found amulets in faience, steatite, red jasper, carnelian, lapis lazuli and copper representing the sacred eye and various divinities such as Thoth, Bastet, Khnum, Horus the Child, Sekhmet and Bes. Among these amulets is a faience pendant 4×2.5 cm. representing the Theban triad, Amen-rê, Mut and Khonsu, with a vertical row of hieroglyphs on the back reading :" Amen-rê, Lord of the Two Lands, King of Gods". Scarabs in steatite, faience, schist and red jasper were also extracted. Some bear the names of kings of the New Kingdom as Tuthmosis III (*Mn-ḫpr-rʿ*), Amenophis III (*Nb-mɜʿt-rʿ*) and Ramesses III (*Usr-mɜʿt-rʿ mry Imn*). Odd beads of faience, carnelian, glass, gold, milky quartz, felspar and porphyry were found scattered in the filling of the interments. From the beads, scarabs and pendants, a lot of necklaces and bracelets was formed. Some necklaces consisted of various strings with rectangular spacers of faience or bone (pl. XIII). Apart from these objects, we found gold earrings, hair-rings of red jasper and glass, bracelets of copper, finger-rings of faience, including part of a finger-ring inscribed with the name of Tutankhamûn (*Nb-ḫprw-rʿ*), and pottery vases.

At the same time, a considerable amount of interesting material, mostly of periods ranging from the Middle Kingdom to the Graeco-Roman period was extracted from the debris. Among the objects discovered were pottery vases of the New Kingdom and of Greek type, copper daggers, handles from amphorae bearing rectangular stamps with Greek names, pottery rattles, a copper statuatte of the cat-headed goddess Bastet 3.5 cm. high, a rectangular piece of pottery 10×6×3 cm. high, impressed with the right foot of a child and stamped on its four

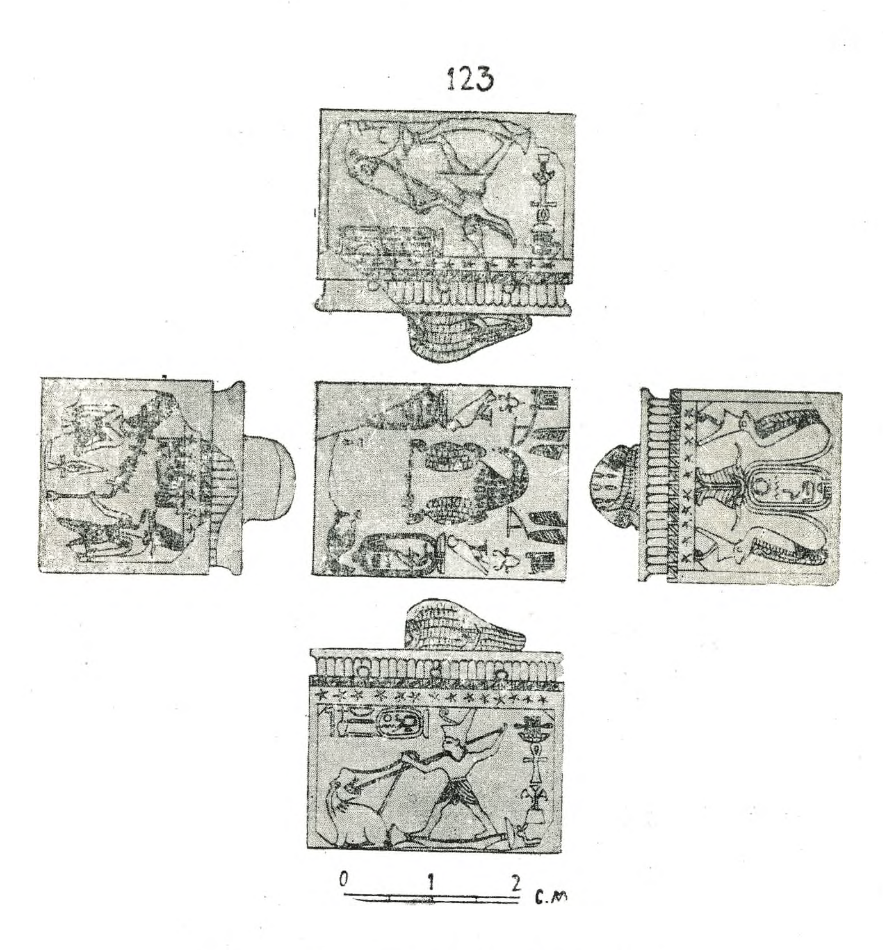


Fig. 6.—The pendant of Amenemhêt III

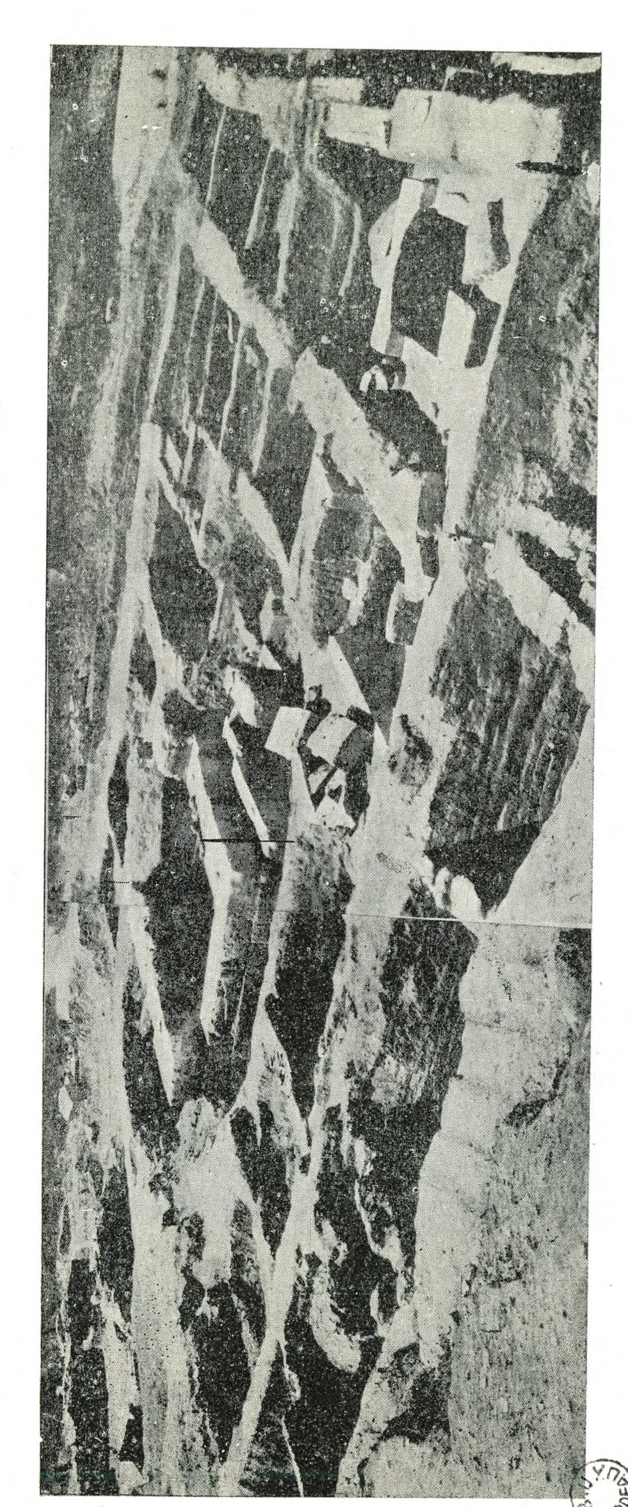
sides with unclear cartouches, probably of Ramesses III. A pottery candelabrum 20cm. high in the shape of a cylinder surmounted by five small pots used as lamps and a limestone naos 49 cm. high are worthy of attention. But the most remarkable object is a steatite pendant 2.8 × 2.1 × 2.2 cm. in the form of a naos with cornice pierced with three holes for suspension. Its sides bear figures and inscriptions in relief dating from the reign of Amenemhêt III (fig. 6). On the top surface is a carved figure of a crocodile, of which the front part is missing. On either side is a vertical line of inscription describing the king as beloved of Horus of the Faiyûm [1]. The front side depicts god Sobk putting the breath of life into the king's nostrils, while the opposite side bears the king's cartouche flanked by two cobras wearing the red crown of Lower Egypt. The right and left sides show the king standing in a boat spearing the hippopotamus which turns its head in anger.

Attention should be given to the rectangular pendant of schist 18.2 × 3.7 × 3.7 cm., pierced at the top. On one of its sides is a vertical row of inscription reading: Treasurer of King of Lower Egypt, high-priest of Amûn, *Mn-ḫpr-rʿ-snb*[2] (pl. XIV). It had been picked up from the debris lying to the west of the temple area.

SHAFIK FARID

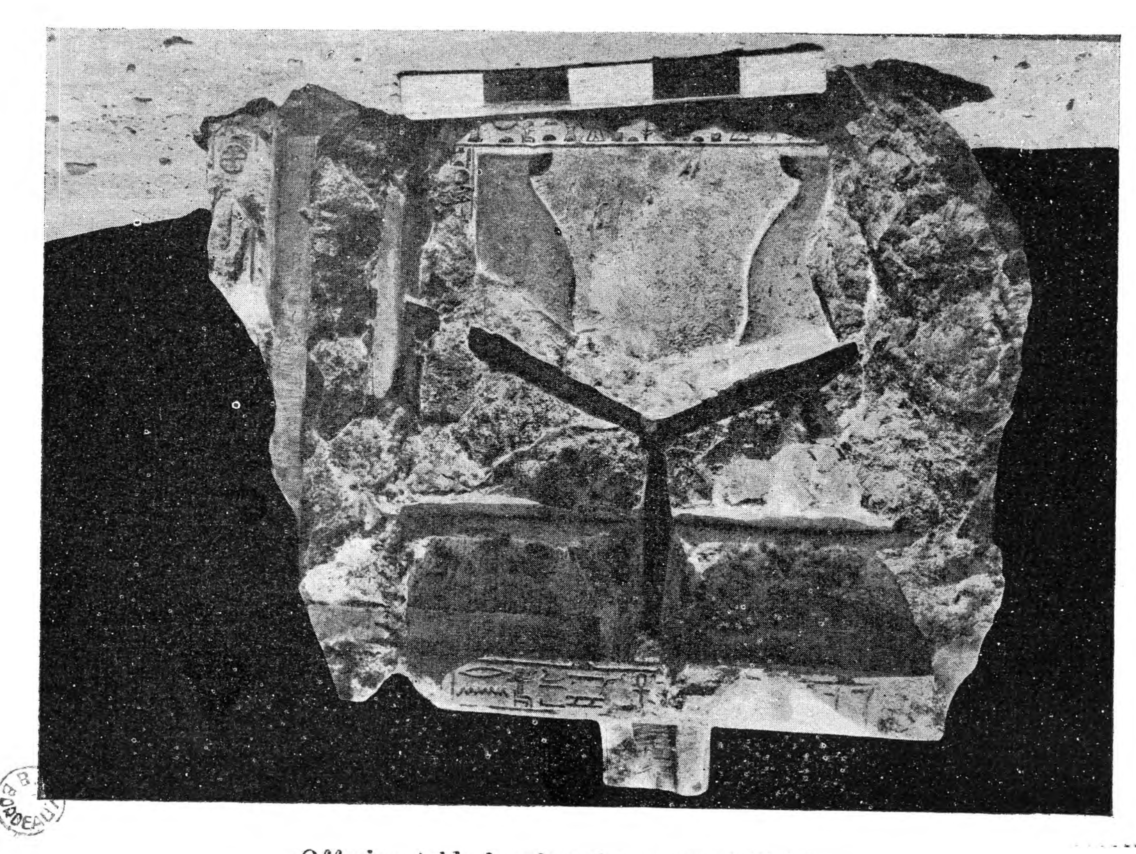
(1) For this god standing for the god Sobk, see Bonnet, Reallexikon der Aeg. Religiongeschichte, p. 764.

(2) For this high priest who served Tuthmosis III, and Amenophis II, see G. Lefebvre, Histoire des grands prêtres d'Amon de Karnak, p. 82 ff. and p. 233 ff.

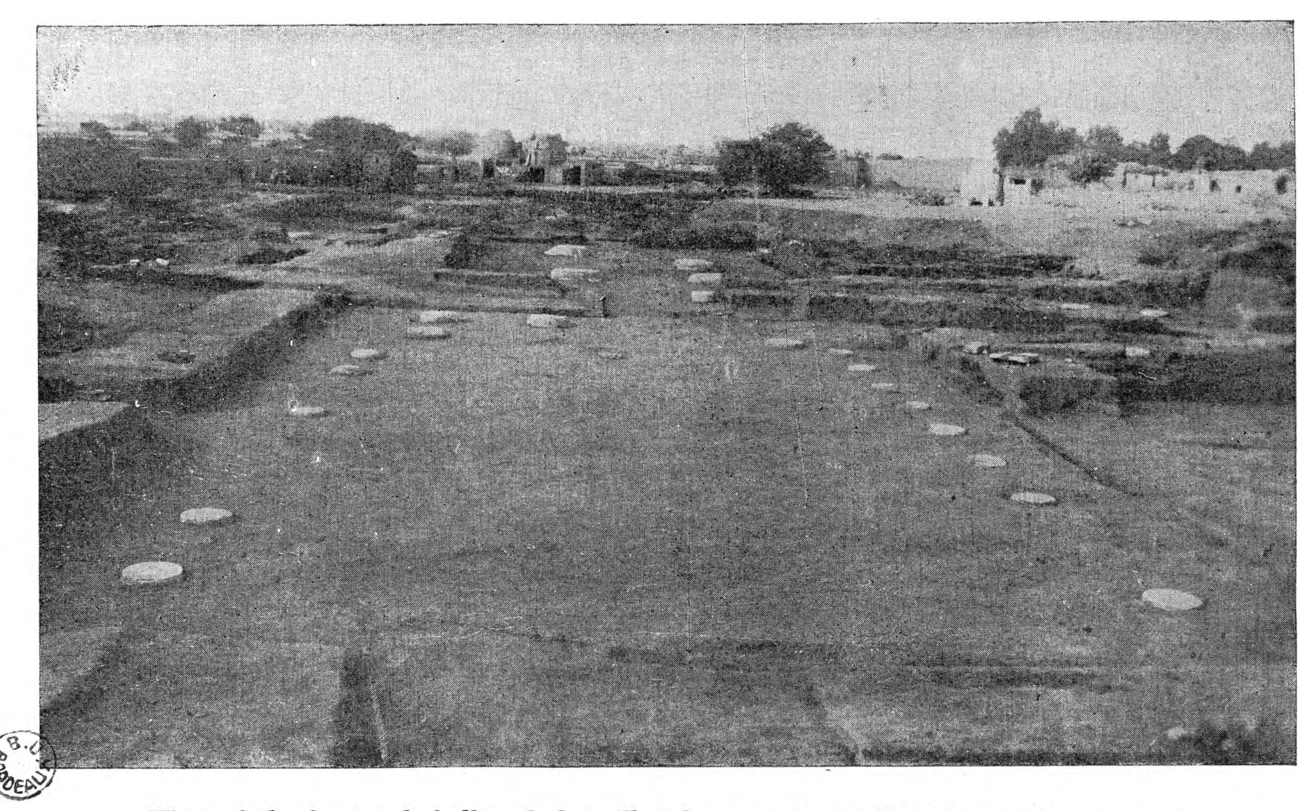


General view of the cemetery

Pl. II

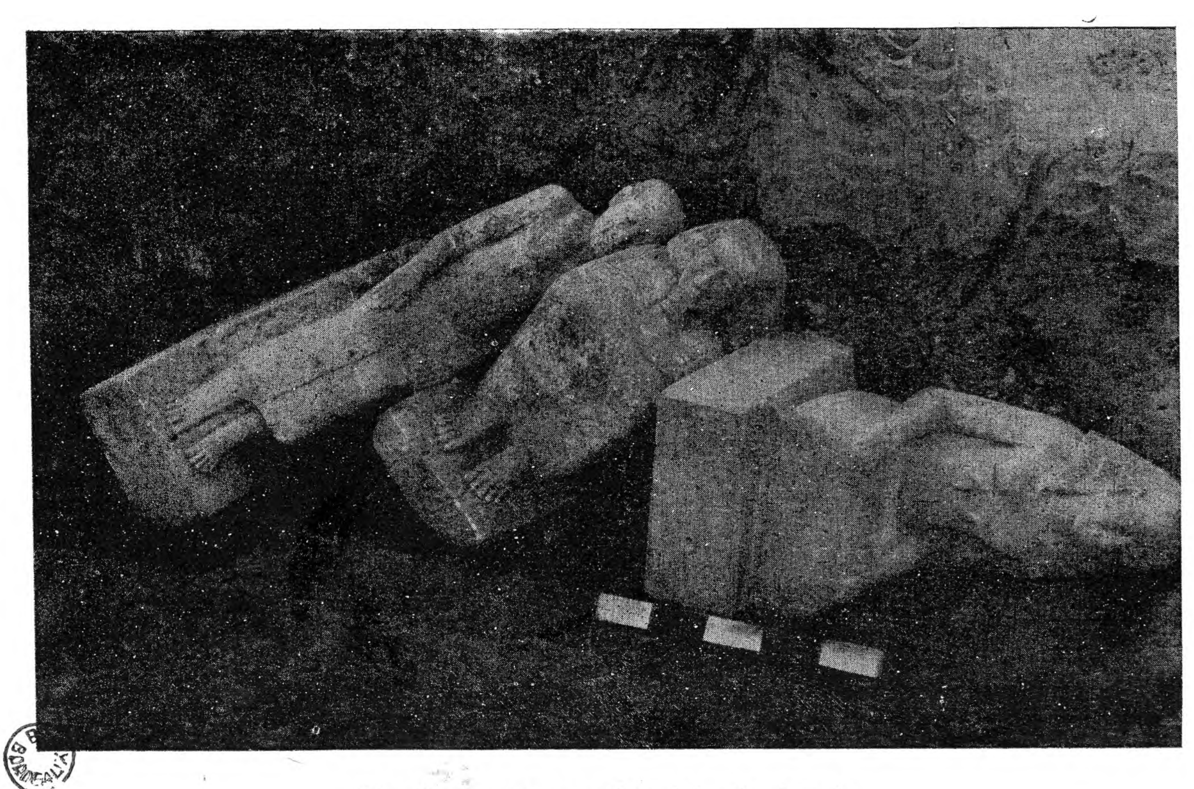


Offering table bearing the name of Maᶜet



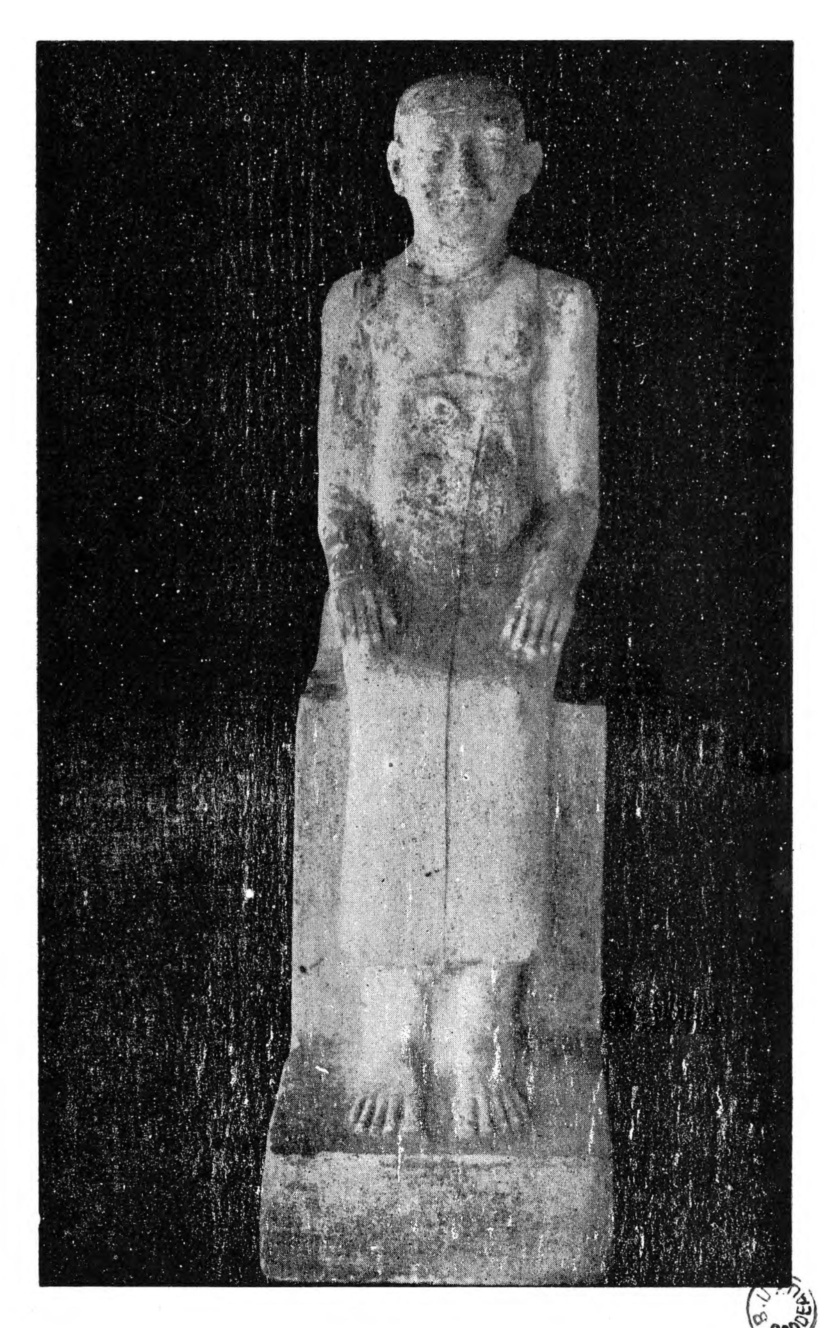
View of the hypostyle hall and the pillared court, notice the bases of the columns

Pl. III

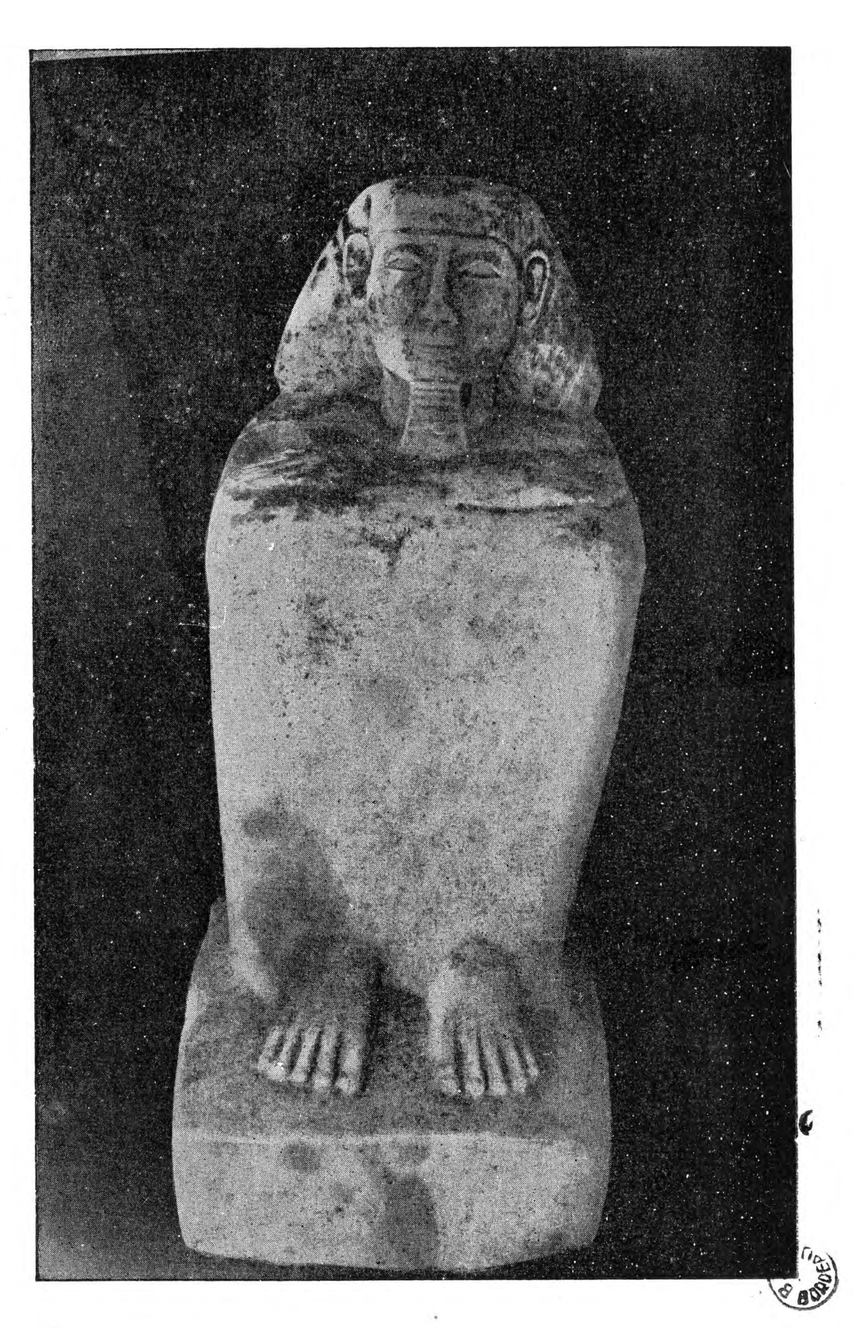


The three statues as found in the temple

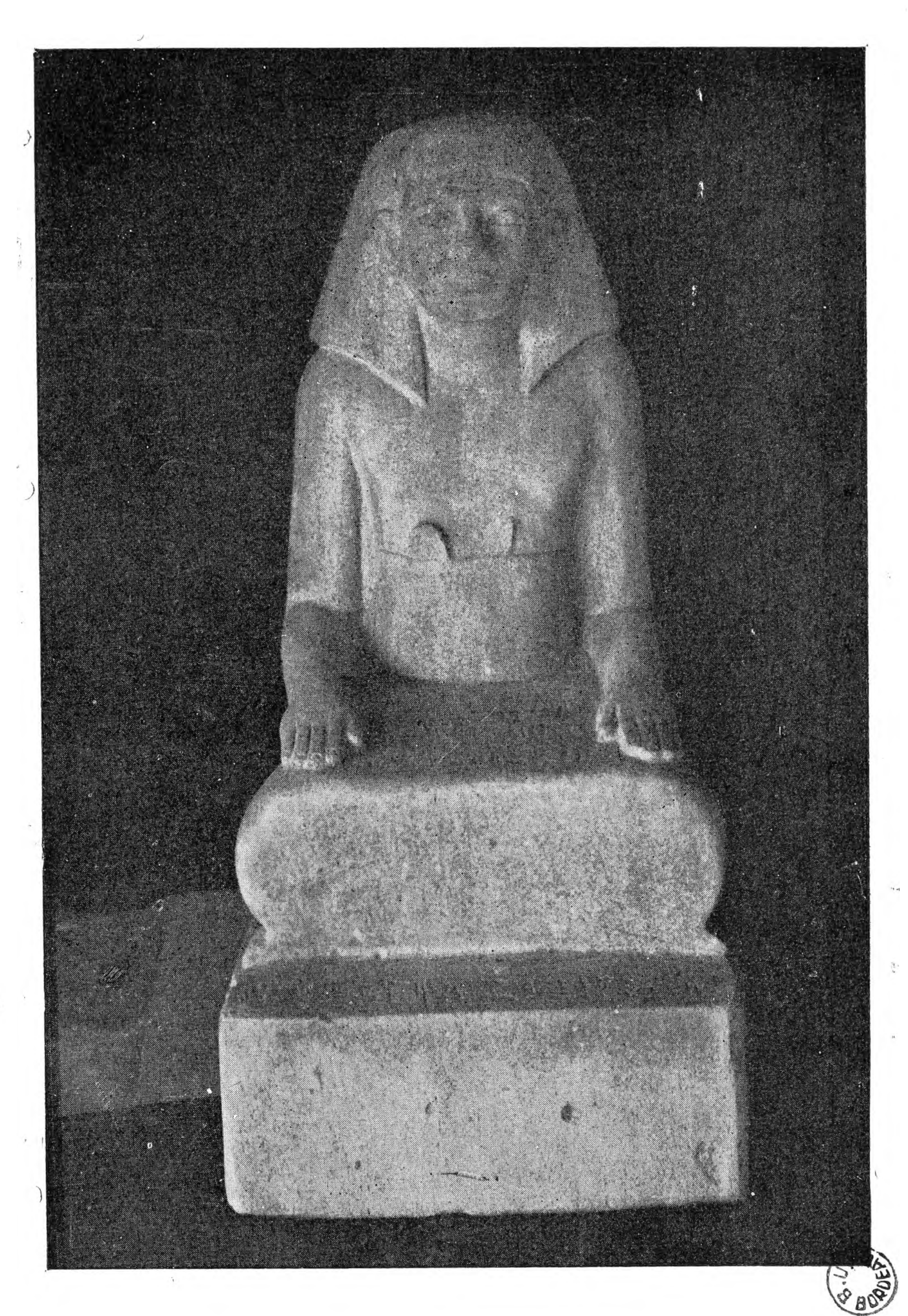
Pl. IV



The southern statue



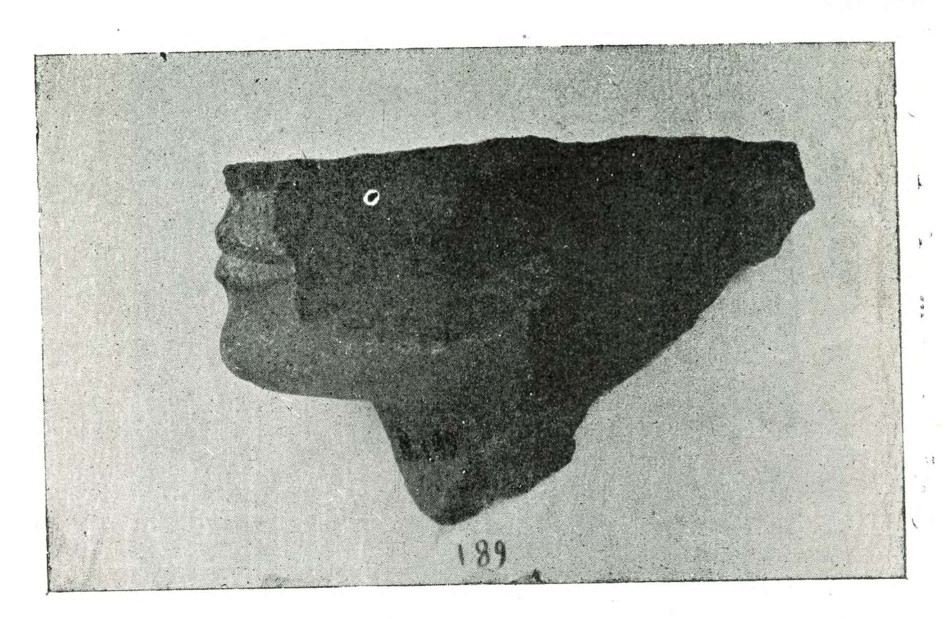
The middle statue



The northern statue

Pl. VIII

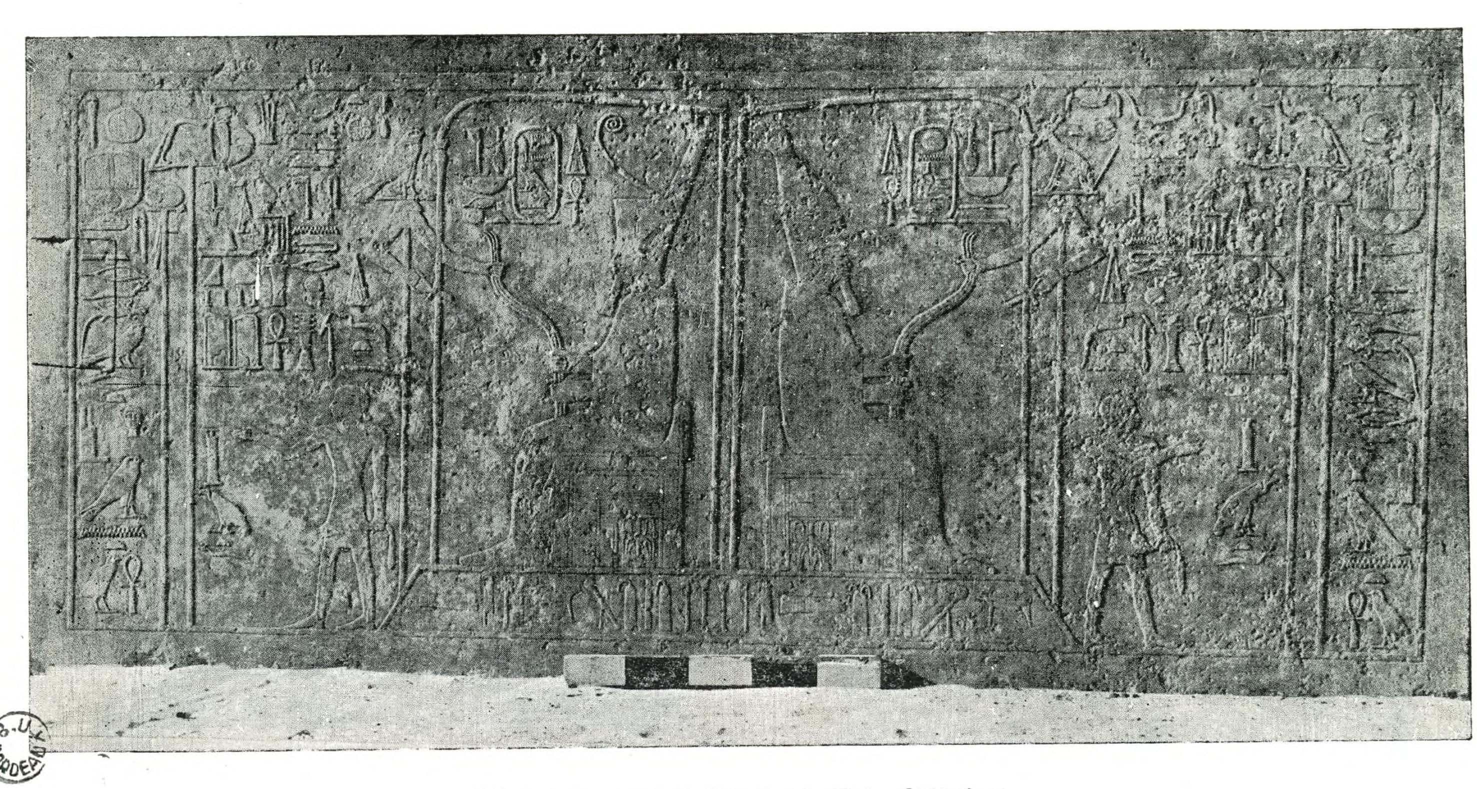
The inscriptions on the lap and pedestal of the northern statue



A.—Fragment of a quartzite head



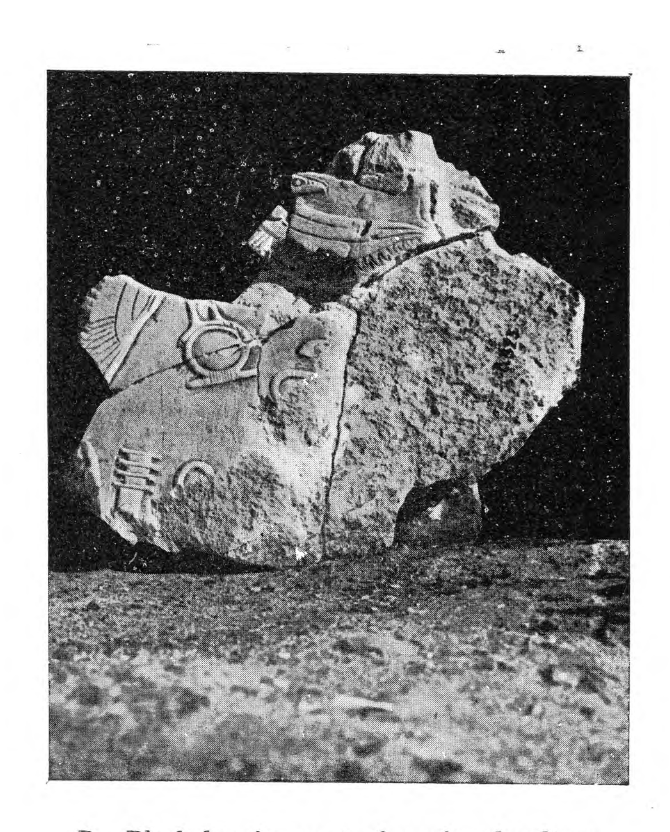
B.—Fragment of another quartzite head



King Amenemhêt III at his Hebsed-festival

PL. XI

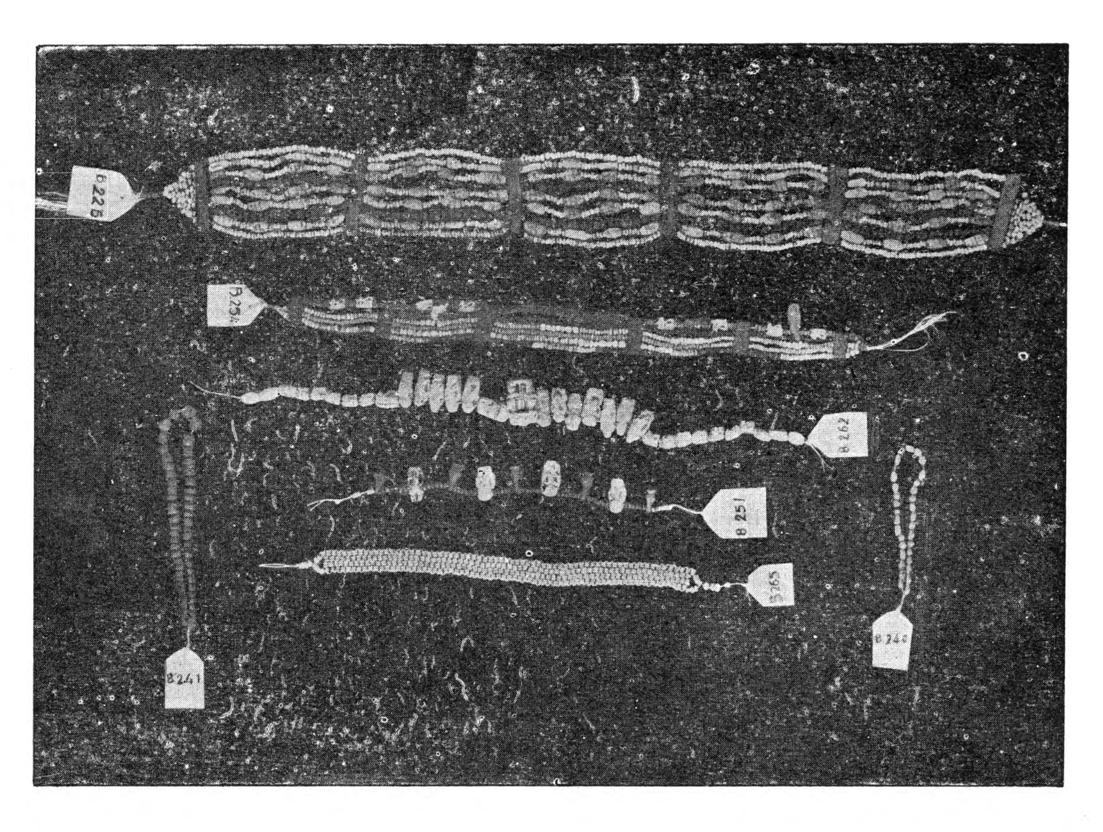
A.—Block with Horus-name of king Amenemhêt III



B.—Block bearing part of a winged vulture

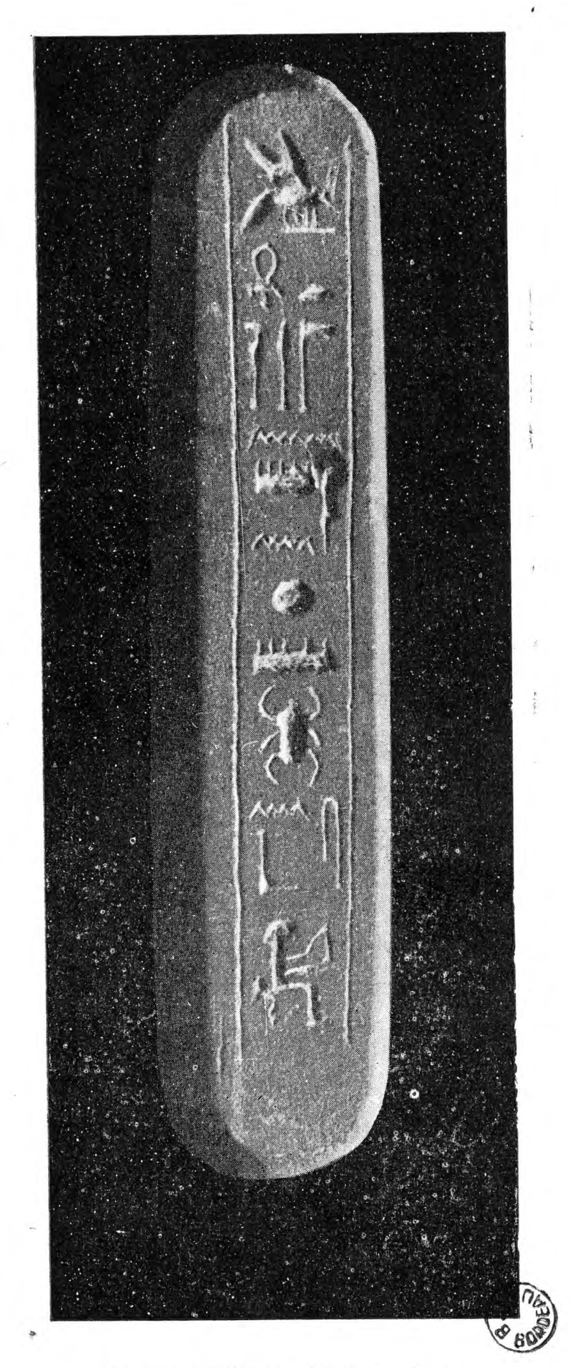


View showing part of the temple with the limestone basin in the middle



Some of the bracelets

PL. XIII



The inscribed schist pendant

THE PALACE AND MAGAZINES ATTACHED TO THE TEMPLE OF SETY I AT ABYDOS AND THE FACADE OF THIS TEMPLE

BY

EDOUARD B. GHAZOULI

PREFACE

In the last few years, the Antiquities Department decided to clear the area round some of the main temples in Egypt to make their approach more impressive. This decision necessitated the expropriation and the demolition of some houses and the removal of many mounds and it ended often with the discovery of some objects and even buildings.

That policy was followed in the Temple of Sety I at Abydos, considered to be one of the most important temples of Egypt. It was found that its facade was hidden by some modern buildings, while its southern walls were masked by high mounds of earth. In 1954, the houses in front of the facade were pulled down and soon the area round was minutely examined. In the following year work was carried on a large scale and it ended with the clearance of the southern part of the First Pylon, and the terrace preceding it and the discovery of a palace and magazines attached to it. These latter buildings proved to be in a better state of preservation than any buildings of their nature.

During my work, I have been continuously helped by Munir Basta, then Inspector of Sohag, replacing me always when I was obliged to leave the work. Dr. Zaki Iskander came to the site severd times to take care of some finds, especially these parts of walls of the magazines which proved to be decorated. To these gentlemen I would like to extend my warmest thanks.

But I am particularly thankful to Mrs. Bulbul Abd El-Megid, the capable draughtsman of the Department. She was responsible for all the plans and drawings published here and she helped me much in preparing this study. I have to thank also my colleague Labib Habachi, who was kind enough to look through my manuscript and to make many suggestions, adding many references to the text.

CAIRO, *April, 1959.*

EDOUARD B. GHAZOULI

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CHAPTER I

THE PALACE (I) : THE RECEPTION HALL

Preliminary Note.

Few are the sites in Egypt where so many temples, tombs, cenotaphs, statues, stelae and other monuments from the various periods, starting from the earliest times were erected as was done at Abydos. [1] Believed to have been the burial-place of Osiris, god of the Dead, it has been considered by the Ancient Egyptians as sacred as Jerusalem to the Christians and as Mecca to the Mohammedans. Many kings from the Old, Middle and New Kingdoms built there temples in honour of its main divinity. [2] It was the dream of the Egyptians to be buried in the sacred area of Abydos. But no Pharaoh is known to have been buried there[3] ;. each dynasty chose as a cemetery a place near the Residence. Many Pharaohs erected in Abydos cenotaphs instead. [4] Perhaps individuals were more free to choose the site of their tombs, so some of them erected their tombs there. Many more could come in pilgrimage to this sacred place where they dedicated a statue, a stela or other monuments in honour of the god of the Dead.

(1) For the finds in Abydos, see PORTER-MOSS, *Bibliography*, V, pp. 39-105.

(2) For the remains of the Temple of Osiris, see *ibid*, pp. 39-44, for the small Temple, see pp. 70-71. For the temples of Ramesses I, Seti I and Ramesses II, Id, Bibliography, VI, p. 1 ff

(3) It was believed that many of the kings of the Ist and 2nd Dynasties were buried there, see Id, Bibliography, V, p. 78 ff. During the years 1954, 1955. and 1956 W. Emery has been working on the Great Tombs of the First Dynasty Tombs at Saqqarah. He already published three volumes on the tombs he was able to discover, and a fourth one is in preparation. It is now certain that kings of these Dynasties were buried in Saqqarah and not at Abydos ; the tombs already found in the latter site are to be considered as cenotaphs and not as tombs. For the last study on that subject see Gardiner, Egypt of the Pharaohs, p. 408 ff.

(4) Such as those of the First Dynasty kings and those of Sesostris III and Amosis, see PORTER-MOSS, *op. cit.*, vol. V, p. 78 ff.

A place of such importance with so various and numerous kinds of monuments was liable to attract the attention of archaeologists. As a matter of fact, in no other place in Egypt, apart from Thebes and Saqqarah, there were made many excavations as has been done at Abydos. Since the birth of Egyptology in the middle of the last century, digs on a large scale were assumed there and hundreds of objects from all the periods and belonging to people from many parts of Egypt were unearthed there. There is hardly any museum in the world which has not got objects from that site.[1] Mariette started working there a short time after the middle of the last century,[2] while Amelineau,[3] Petrie,[4] Naville, Peet[5] and many others[6] worked there towards the end of the last century and the beginning of the present one.

Care was also directed to the clearance of temples, especially of that of Sety I, considered to be the best in this place (Fig. 1) Mariette was responsible for its clearance and he devoted a monogram for the description of its reliefs.[7] Capart wrote also a book about these reliefs,[8] but it was Miss Calverly, who passed away a few years ago, to whom we owe a publication of the Temple worth of its great importance. Already four volumes out of seven have appeared,. under the editorship of Gardiner,[9] while the rest partly prepared, will appear in due time with Fairman as editor.

(1) See for example *ibid*, pp. 56-61, 93-104.

(2) Abydos, also Fouilles, vols. 1-2.

(3) Nouvelles Fouilles d'Abydos (1895-1896).

(4) Abydos, vols. 1-3, and The Royal Tombs of the Earliest Dynasties.

(5) Cemeteries of Abydos, 1-3.

(6) See for example GARSTANG, El-Arabah

(7) Abydos, vols. 1-2

(8) Le Temple de Seti I,

(9) The Temple of Sethos I at Abydos,

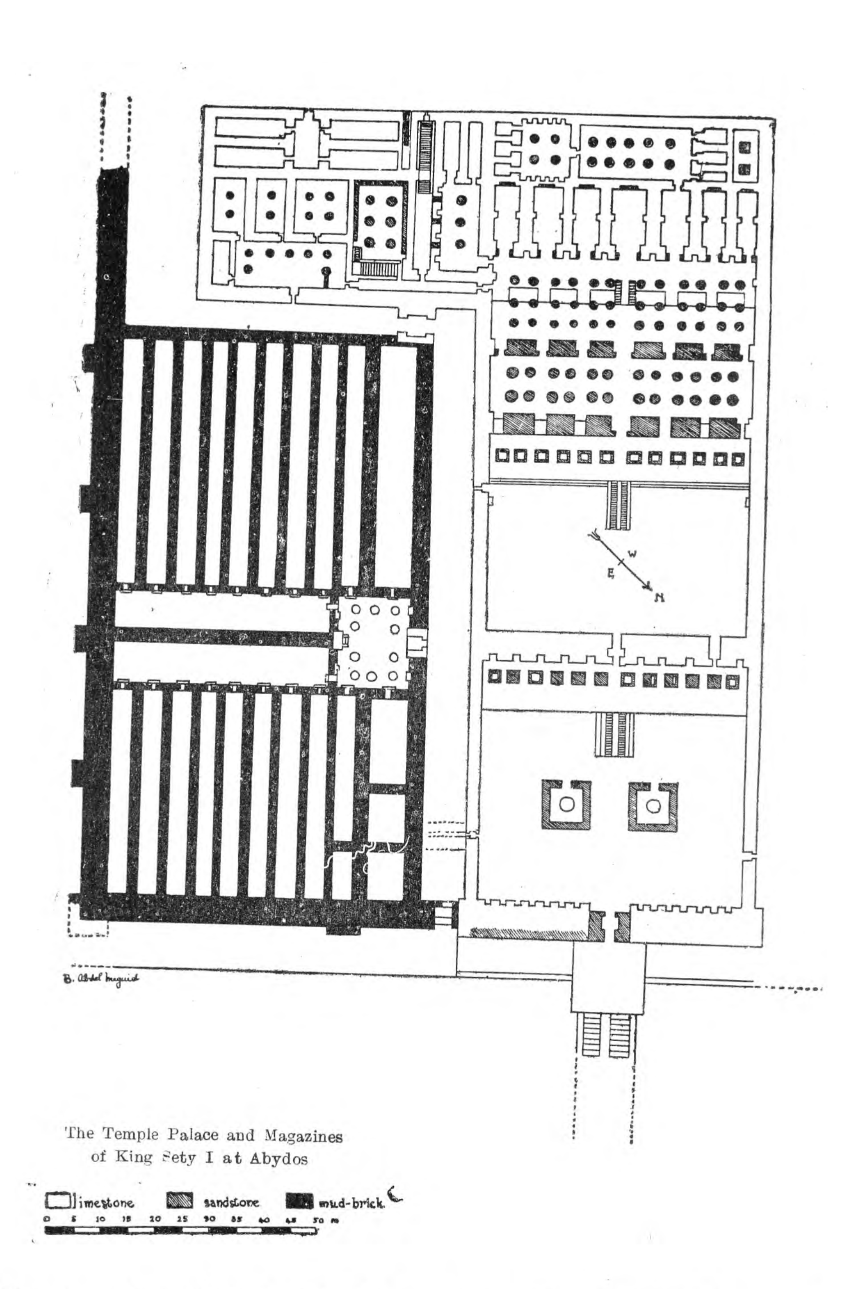


FIG 3. — Plan of Sety I Temple at Abydos with the newly discovered buildings to the south.

To clear the approach of this important Temple, I proposed to the Department the expropriation of a few houses which used to stand to the south of the First Pylon [1]. This approved, the houses were pulled down in the winter of 1954 and I proceeded to study the area once occupied by the expropriated houses (Pl. 1 *A*). There I could clear the southern tower of the First Pylon and the terrace in front.

But the important work was done during the next year. On January 11, 1955 I started working on the area to the south of the First and Second Courts of the Temple. Our previous investigations had proved that here was a vast area of mud brick buildings, intersperced with stone monuments[2] With the progress of work, it was apparent that these were magazines attached to a temple palace, such as those found at the Ramesseum, the Funeral Temple of Ay, and Medinet Habu at Thebes, and also those of the Temple of Ramesses II at Abydos itself.[3]

The site was encumbered with sand and debris, but had not apparently been disturbed since the early Coptic Period; pottery dating from that period being the latest that was found there. I may add that the excavations of this area involved the removal of over 60 thousands cubic meters of sand. However, we succeeded in effecting the complete clearance of this site before closing down the work in June,. 1955.

No human burials came to light, though we discovered vast quantities of animal bones, most of which had been burnt. The actual work of clearing this area presented no special difficulties, beyond the great labour of clearing away that

(1) The monuments and the tombs in Abydos are directed along the Nile, so the Temple of Sety I is running from NE to SW.

(2) For a brief report of these monuments, see the present writer, *Les récentes découvertes à Abydos* in Les grandes découvertes archéologique de 1954 (La Revue du Caire, Numéro spécial) P. 59 ff.

(3) This was only partially cleared.

enormous amount of debris and its transferrence to a spot where it would be unlikely to cover still unexcavated monuments and thus complicate any future excavations

It remains now to give the description of the unearthed buildings and discovered objects. In the first two chapters we shall speak of the Temple Palace which the king built to the south of the First Court of his Temple. The first chapter will be devoted to the Reception Hall. In the second I shall give a description of the magazines attached to this Hall showing that we had here a palace and its annexes as was the case with other temples. In the third and last chapter an account will be given of the clearance of the southern tower of the First Pylon and the part of the terrace in front and a description of the reliefs which decorate them. At the end we shall enumerate the few objects picked up during the dig.

The Reception Hall: The Walls.

As we have just mentioned, the entrance to the Reception Hall lies in the southern wall of the passage, in line with the second Pylon of the Temple (see Fig. 1 and Pl. 1 *B*) It measures 1.76 m. wide, and is 2.40 m. deep. Only one course of masonry, and a single block from the second course, remain in situ, and this shows that the gateway was decorated and inscribed in bas-relief and relief en creux. The latter was undoubtedly on the outer side of the doorway, while the bas-relief would have been employed on the inner parts of the doorway.[1] On the inner western jamb may be seen the two feet of the King, facing to the west, and before him the lower part of an offering-table, flanked by lotus flowers, and also the terminating signs of a vertical inscription.

(1) This is the usual treatment of decoration of the outside and inside LACAU-CHEVRIER, Une chapelle de Sésostris Ier a Karnak, Paragraphes, 14-19.

A small fragment of a similar scene was found near-by. These fragments are executed in bas-relief. Just to the northeast of the entrance is a large, detached block, which once belonged to it. On its western face it bears the emblems and cartouches of Sety I in bas-relief, (Fig. 2) while on the northern face was a scene depicting the King presenting offerings to Wepwewet, "lord of the Sacred Land." This was executed en creux. (Fig. 3). There are also a few more large blocks apparently belonging to this doorway, lying scattered in the passage, immediately to the north of the Reception Hall. One of them shows a damaged figure of the King presenting offerings, according to the inscription, to the goddess Isis. It retains much of its original colouring. Another block shows the King standing in the presence of two deities, almost certainly Osiris and Isis. (Fig. 4). There are also two fragments which fit together, and bear a damaged head of the king, executed in bas-relief. (Fig. 5).

The threshold of this doorway, which measures 5.12×2.19 m., is still in situ, a granite socket stone on the western side indicates that it was closed by a single-leaf door. This doorway was originally surmounted by a massive lintel, bearing a winged solar disk, and a horizontal inscription giving the names and epithets of Sety I, and topped by a torus moulding and a deep palmetto cornice. Only fragments of this lintel and cornice remain.

The Reception Hall consists of a ractangular court, measuring 13.50 × 16.0 m. Its walls are of mud-brick, originally finished with a thick facing of mud-plaster, on which was painted inscriptions and designs in brilliant colours, some fragments of which may be seen in Pl. II. The floor was paved with unbaked mud tiles. Ten limestone columns apparently supported a colonnade, which surrounded the interior of the Hall. In the centre of the southern wall, is a limestone dais, ascended by means of two steps.

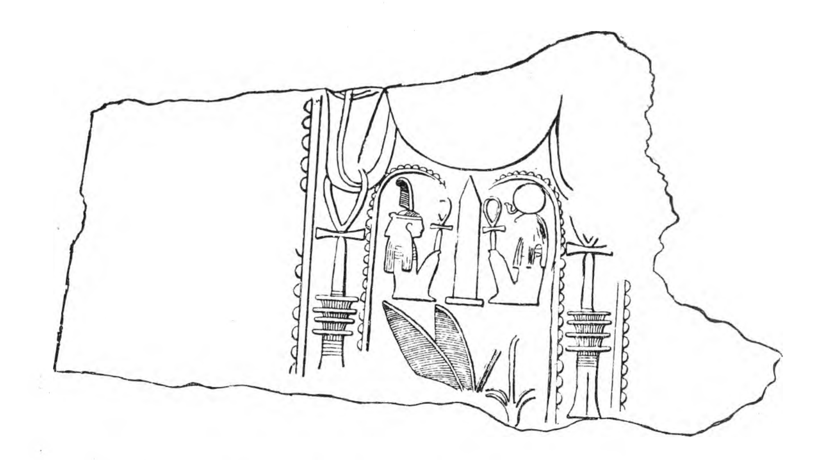


Fig. 2.—One of the faces of a block from the entrance to the Reception Hall.

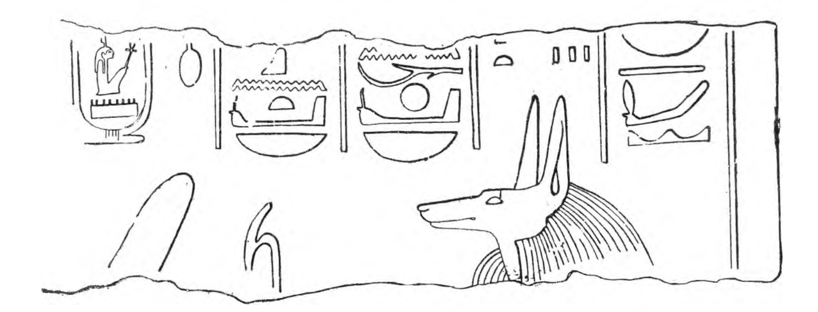


Fig. 3.—Another face of the same block

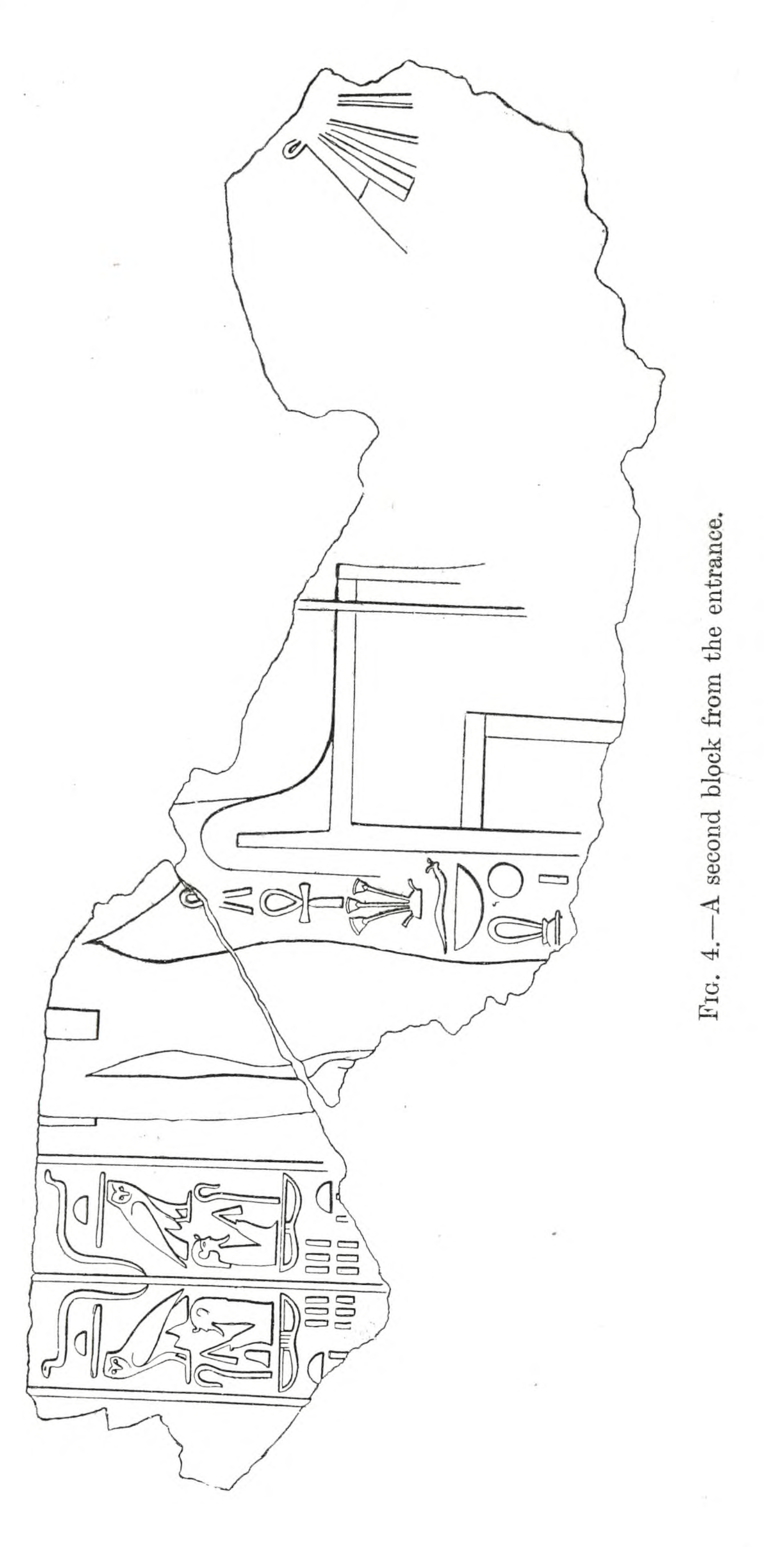


Fig. 4.—A second block from the entrance.

The centre of the northern wall is occupied by the main entrance, described above. To the east of the entrance, and at a distance of about 2.42 m. from it, is a limestone pilaster, measuring 1.32 m. wide at its base, and 1.42 m. high, two courses are preserved. It bears the lower part of a vertical inscription, of which only the signs are preserved. Below the inscription are a graffito and a figure of a warrior king,

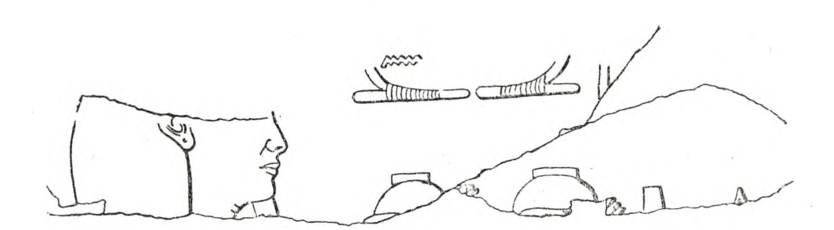


Fig. 5.—A third block from the entrance.

drawn in red pigment (Pl. III *A*, and Fig. 6). The latter drawing may indicate that such a figure formed part of the original decoration of one of the walls of the Reception Hall, as such drawings often prove to have been amateur attempts to copy a near-by figure or scene.

A similar pilaster existed at about the same distance to the west of the main entrance. Its existing height is 1.23 m., and of its vertical inscription, only the sign remain. These pilasters were not merely elements of decoration; their thicknesses, embedded in the brickwork of the walls, added strength to the latter, and also helped to bear the weight of the roof of the colonnade.

In the eastern wall of the Reception Hall are two limestone doorways, giving access to the first two magazines of the eastern row. The northernmost doorway is situated

at 3.60 m. from the northern end of the wall, and its limestone threshold, as well as the lower parts of its jambs are preserved



Fig. 6.—A warrior king with a graffits underneath.

(Pls. III B, IV A, Figs. 7, 8). These jambs measure 52.0 cm. wide, and 36.0 cm. deep, and each of them bears two vertical rows of inscription, the characters of which face inwards towards the door. The northern jamb is preserved to a height of 0.90 m., its inscriptions read (Fig. 7):

(1) ". . . beloved of Osiris, first of the Westerners."

(2) ". . . beloved of Isis, mother of god."

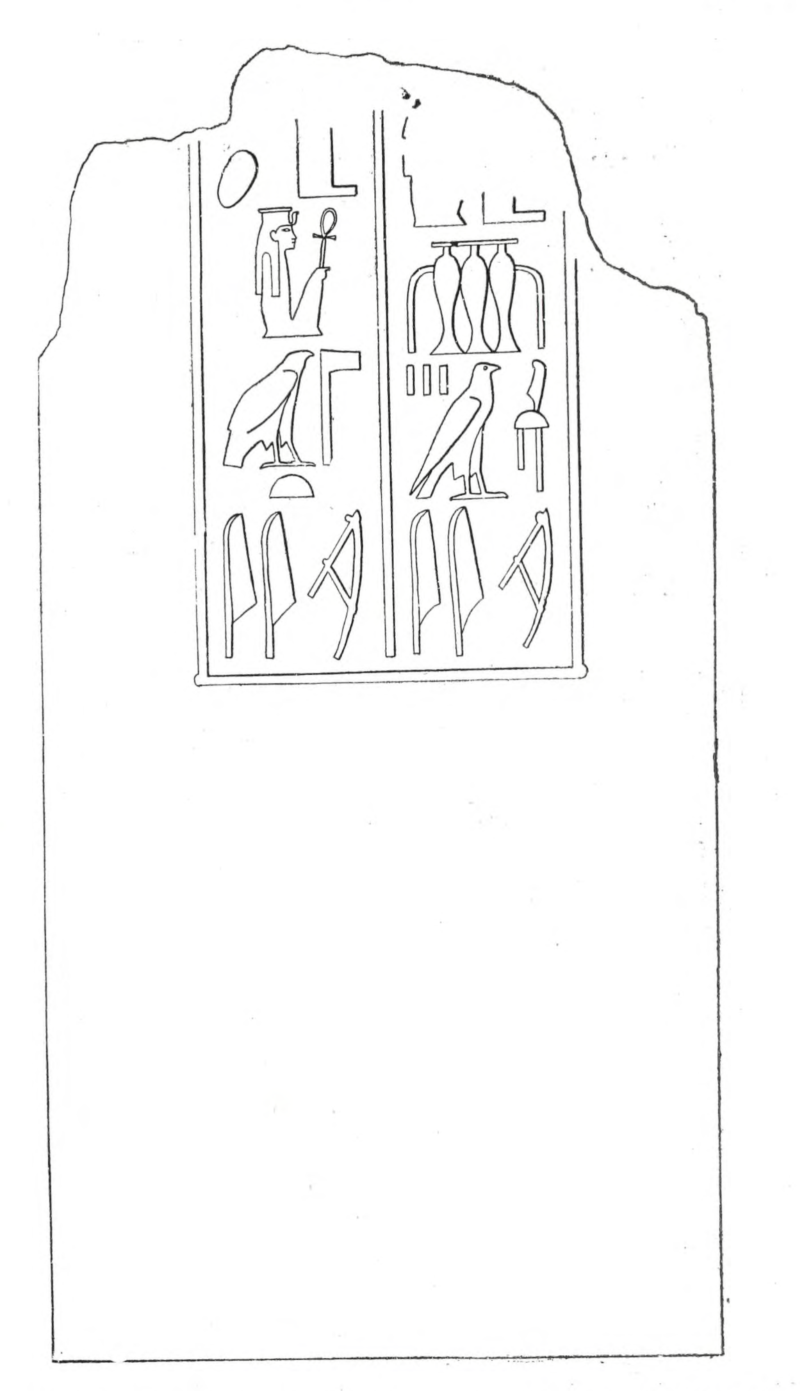


Fig. 7.—Northern jamb of the doorway leading from the Reception Hall to the northernmost magazine to the east.

The southern jamb of this doorway is preserved to a height of 1.49 m., and its inscriptions read (Fig. 8):

(1) ". . . the son of Re *'Sety-Merenptah.'* beloved of Osiris, lord of the Sacred Land."

(2) ". . . the son of Re *'Sety-Merenptah'*, beloved of Harendotes (Horus avenger of his father)."

Only the lower parts of the jambs af the southern doorway remain, and these are uninscribed.

In the centre of the southern wall is situated a limestone dais, measuring 3.28 m. wide, 1.63 m. deep and 41.0 m. high. (Pl. V*A*).

Projecting from its northern side is a flight of two shallow, stone steps, and on its upper surface are indications of a wall, near its eastern and western sides, edged by a torus moulding. This suggests that a shrine-like structure stood there, in which the king, or his representative, may have been enthroned to receive the notables of the kingdom on the special feast-days of Abydos (Pl. V*B*). However, no recognisable fragments of such a shrine have been recovered, with the possible exception of some fragments of its cornice. This is a large block, over one metre deep, and in addition to the usual conventional pam-leaf decoration, it also bears the lower parts of cartouches of Sety I, in which the name Sety Mer-en-Ptah alternates with Men-ma'et-re.

The back of the dais is recessed into the thickness of the brick wall behind it, which suggests that at this part, the wall may have had a stone facing of some kind. At a distance of 2 ms. from the eastern and western sides of the dais, are two pilasters, let into the brick wall, opposite

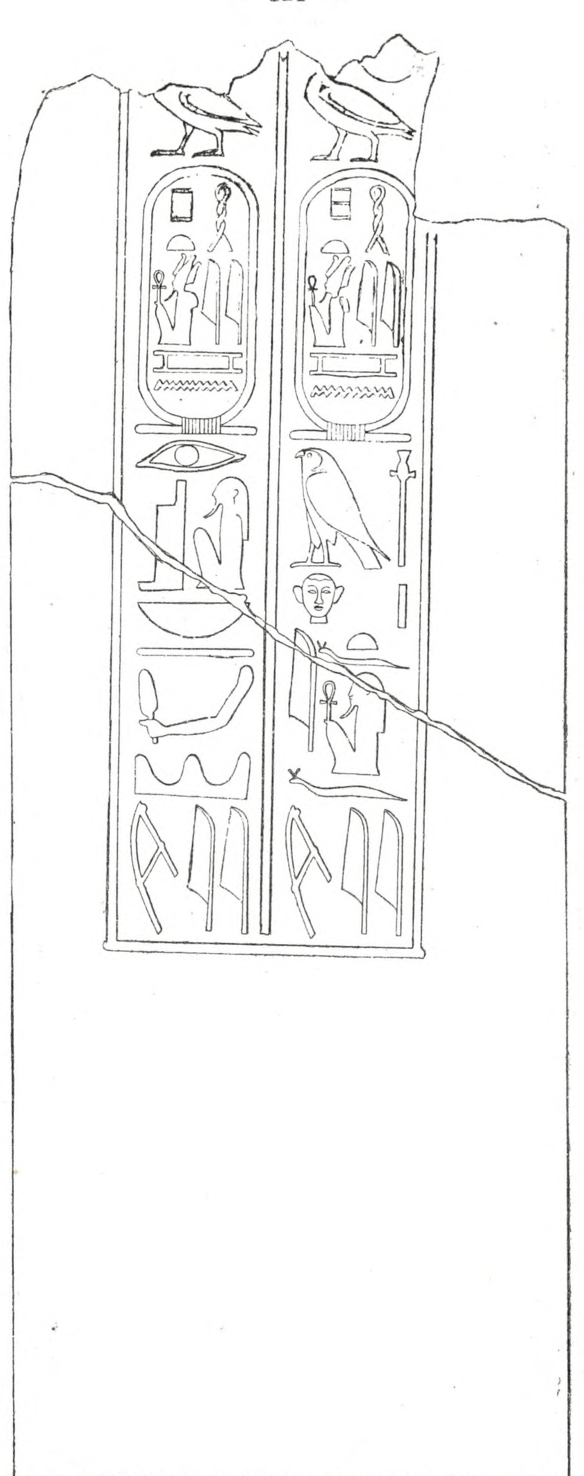


FIG. 8.—Southern jamb of the same doorway.

those in the northern wall. The eastern pilaster has two courses preserved, and its present height is 1.62 m. Only the lower part of few signs are preserved upon it, but lying near-by are two large blocks that once belonged to it, while others have been dragged to the north of the Reception Hall, and used as a foundation of a late wall, as mentioned above. Pilaster hypothetically restored.

The western pilaster is preserved to a height of 1.38 m., but only the lower parts of few signs are preserved of its inscription.

In the eastern and western ends of the southern wall are two doorways, giving access to two long corridors, lying to the south of the Reception Hall, and which, in turn give access to the eastern and western rows of magazines. (See Plan in Fig. 1 and pl. IV *B*). Of the eastern doorway, parts of both jambs and threshold are preserved. The eastern jamb is 53 cm. wide, and 35 cm. deep, and its present height is 95.5 cm. It bears two vertical rows of inscription reading (Fig. 9):

(1) "... beloved of (Ptah-Soka)ris-Osiris."

(2) "... beloved of Isis, mother of god, mistress of heaven."

The western jamb is preserved to a height of 1.70 m. and is inscribed (Fig. 10):

(1) "... beloved of Osiris, lord of Abydos."

(2) "... beloved of Thot, residing in Abydos."

The eastern jamb of the western door measures 50.0 cm. wide, and is now 1.40 m. high. It bears the following inscriptions (Fig. 11):

(1) "... *Sety-Merenptah*, beloved of Harendotes (Horus who avenges his father)."

(2) "... *Sety-Merenptah*', beloved of Wepwewet of the South, residing in Abydos."



Fig. 9.—Eastern jamb of the eastern doorway in the southern wall of the Reception Hall leading to the Eastern Corridor.

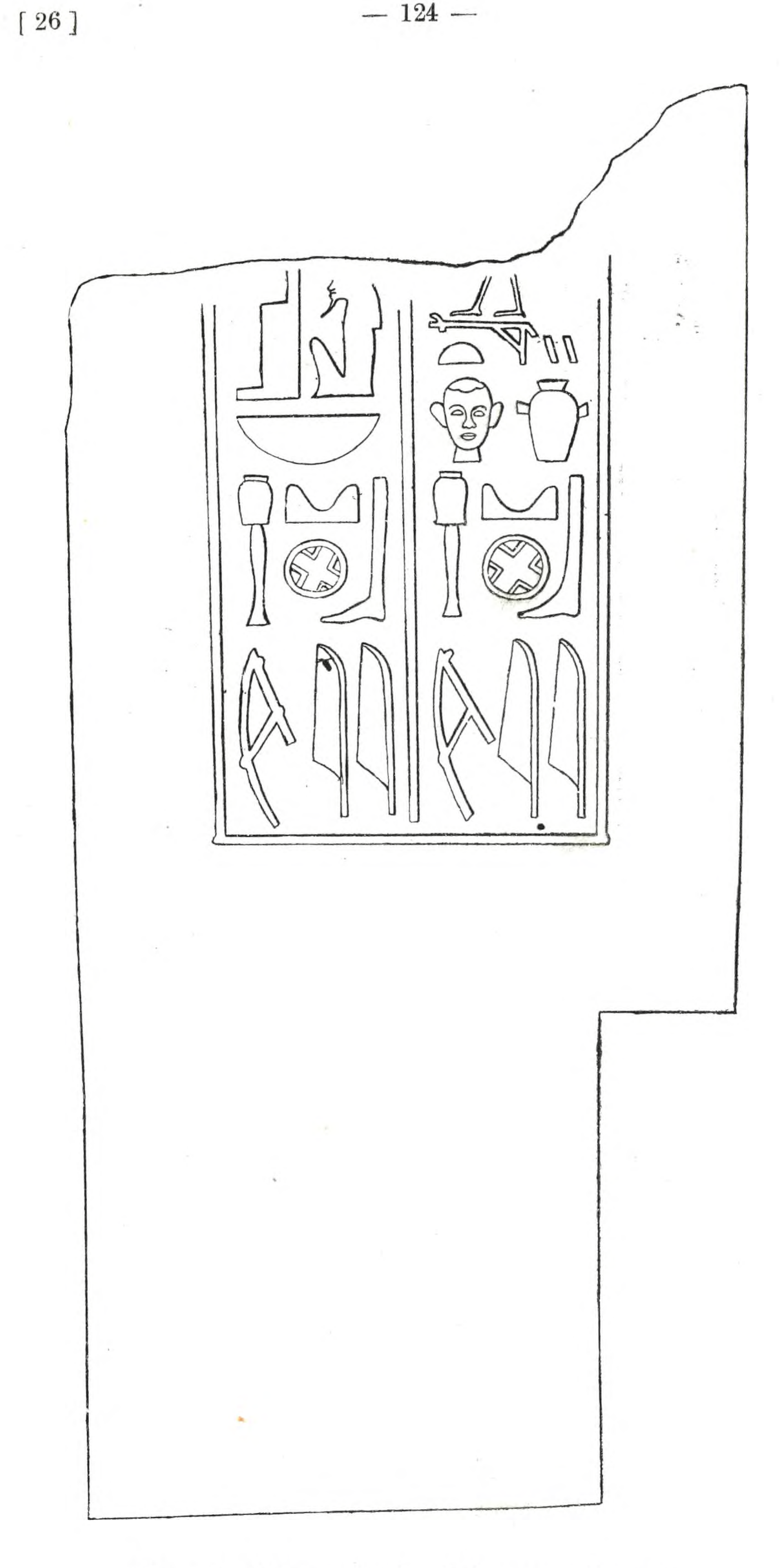


Fig. 10.—Western jamb of the same doorway.

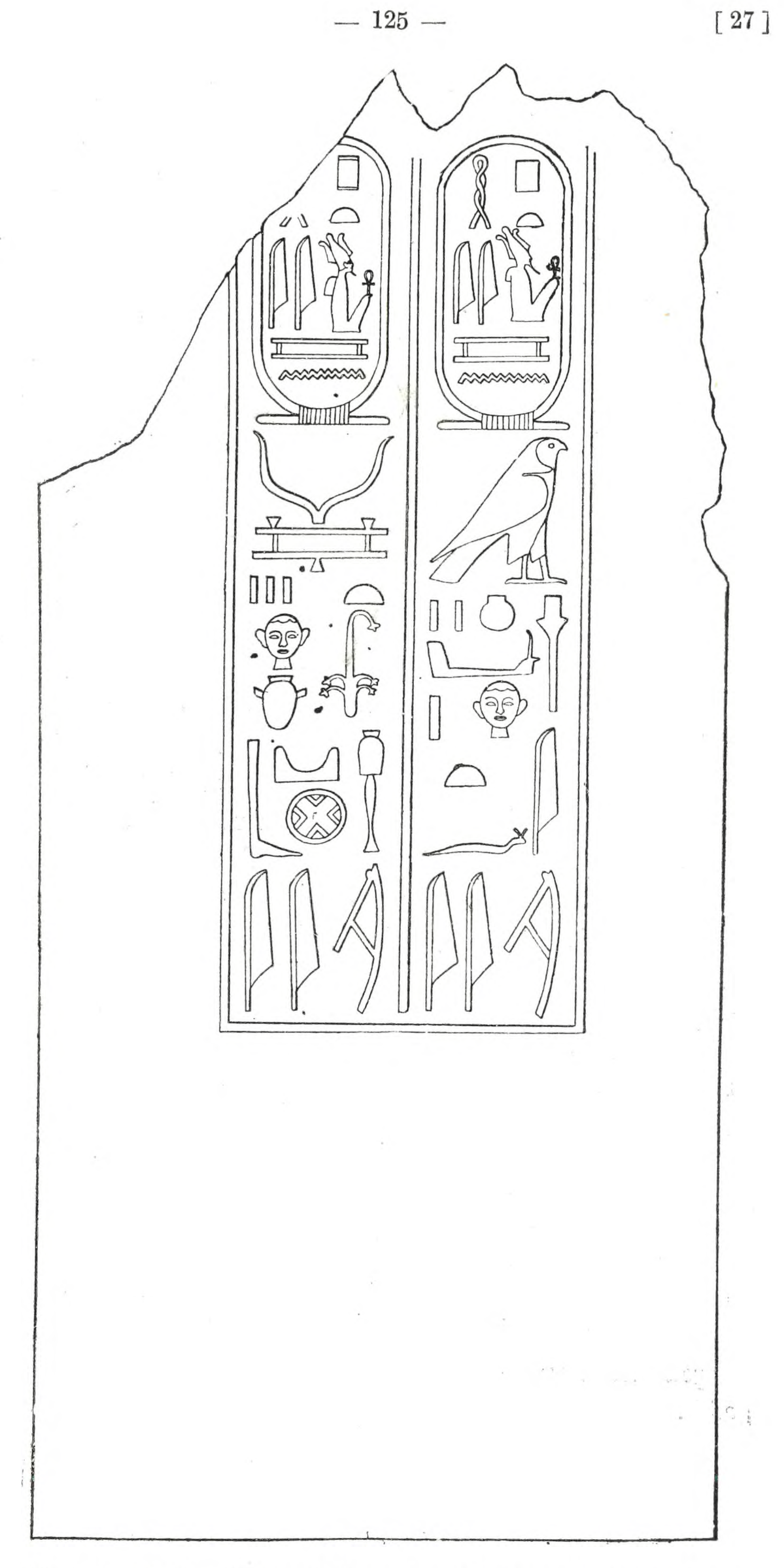


Fig. 11.—Eastern jamb of the western doorway in the southern wall of the Reception Hall leading to the East Corridor.

The western jamb of this doorway was displaced from its original position, and was damaged. Its existing height is 1·19 m., and the inscriptions read (Fig. 12) :

(1) " . . . *Sety-Merenptah,* beloved of Shu, the son of Re".

(2) " . . . *Sety-Merenptah,* beloved of Tefnut, mistress of the gods".

Both doorways were surmounted by a lintel and cornice, above which stood a limestone window grille. These windows consisted of a grille having rectangular bars of limestone. The overall height of each grille was about 59·0 cm, and each bar measured on an average 43·5 cm. high and 7·0 cm. wide and 18·0 cm. deep. Some large pieces of these grilles, and many smaller fragments came to light in our excavations. (See Pl. VII *A*). Some of these fragments still bear their original brilliant colouring (Pl. VIII). In no case did we find a doorway complete with its cornice, lintel and window, but from the surviving remains, the theoretical restoration shown on Pl. IX was made. The colours are variated and vivid. The width of the window grille seems to be indicated by marks on the upper surfaces of some of the cornices.

The construction of these grilles from a single block of limestone, is an eloquent tribute to the skill of the ancient masons. A magnificent lintel of painted limestone was found lying on the ground in front of this doorway. It had been broken into two large pieces, but we were able to fit them together. (See Pl. VII *B*). This magnificent monument measures 2·80 m. long, 1 m. high, and 0·31 m. deep. When found, its brilliant colouring was almost intact. (See Pl. *X*).

The lintel proper consists of a tablet; it is 51·0 cm. high, and is divided into two registers. In the upper one is shown the winged disk, flanked by the inscriptions " Beḥedty, the great god ".

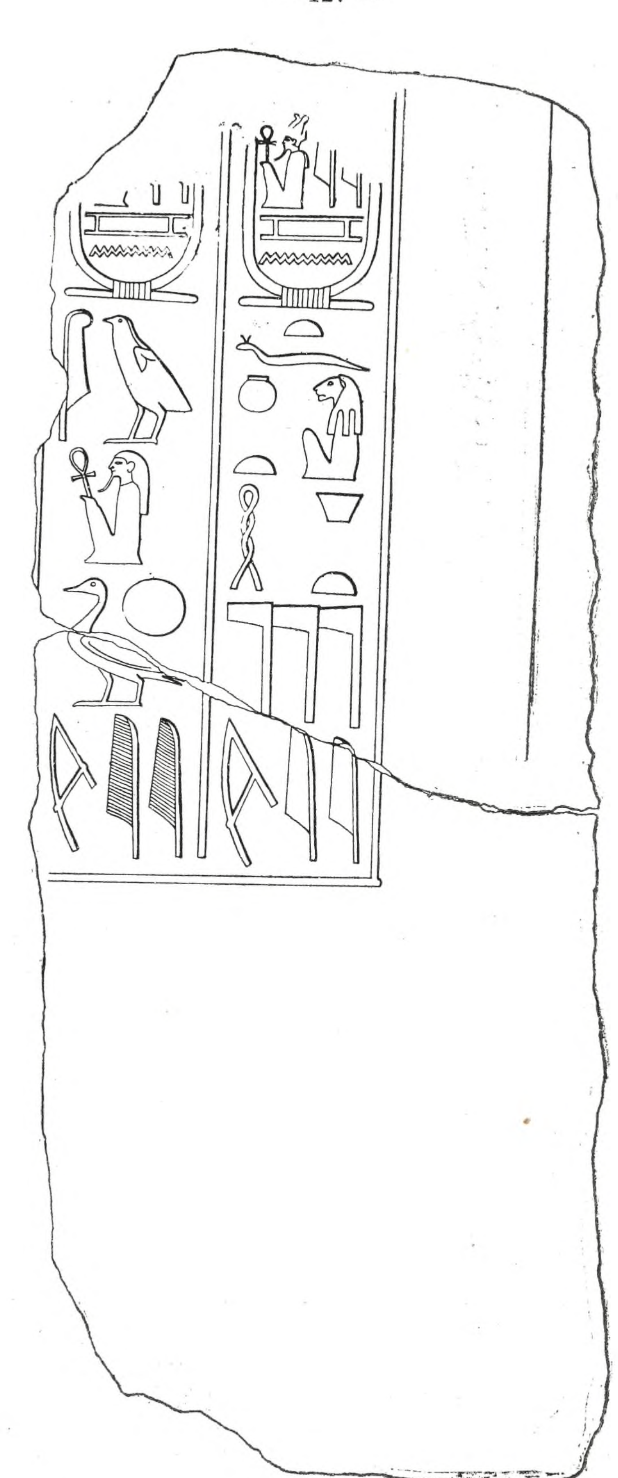


FIG. 12.—Western jamb of the same doorway.

The feathers of the wings are painted with minute detail.

The lower register bears a horizontal inscription, reading from the centre outwards :

" Live the good god, lord of the Two Lands, (beloved) of Osiris ".

That to the right reads :

" Live the son of Re, lord of diadems 'Sety-Merenptah, beloved of Horus, the great god ".

The details of the hieroglyphs are finely rendered in painting.

The tablet is surmounted by a torus moulding, the cross-lashings of which are indicated in painting only. Above this comes a heavy palmetto cornice, 49.0 cm. high. The conventionalized palm-leaves were coloured red; blue and green with white dividing lines.

The western wall of the Reception Hall is a replica of the eastern wall, but its doorways are not so well preserved. The two jambs of the northern door have disappeared altogether. The northern jamb of the southern doorway has also disappeared, but the southern jamb is preserved to a height of 1.25 m. However, it is so badly damaged, that only the sign from the terminating group of its inscriptions is preserved.

The Reception Hall : The Supports.

As mentioned above, the colonnade of the Reception Hall was supported by limestone columns. These columns, which are polygonal, are not monolithic, but, like those of the Temple, were built up in sections. With the exception of a

very few fragments which fit with them, only the bases, and one course of the shafts remain. These columns probably consisted of six sections, namely, the base, four sections of the shaft, and an abacus. (See the tentative reconstruction in Fig. 13). They may have been about 5.0 m. high. They had no capitals, but were surmounted by rectangular abaci, carved in one piece, with the upper end of the shaft. The lower end of the shafts, to a height of 43.0 cm. was plain, and round in section. Above this plain band the surface was cut into twenty-four faces, of which twenty measure on an average 11.5 cm. wide, and are plain. Four inscribed faces 23.0 cm. wide, exist on the northern, southern, eastern and western sides of each column. The rounded bases were 44.0 cm. high, and 1.75 m. in diameter. The columns are arranged in four rows around the hall, but their spacing is uneven. That is to say, the space between the second and third of the four columns in the northern and southern rows is 3.0 m., while the space between the others is only 1.90 m. This was done to clear the entrance and the dais.

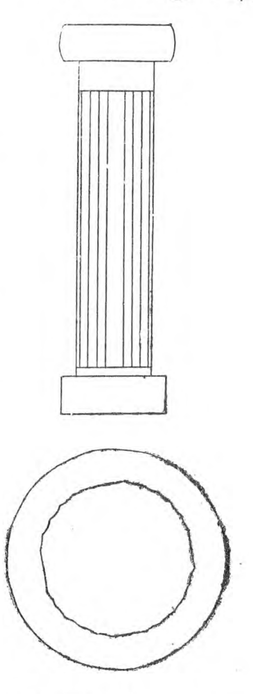


Fig. 13.—Reconstruction of a column from the Reception Hall.

To describe these columns we begin with the northern column of the western row (No. 1); it is preserved to a height of 1.37 m., and bears the following inscriptions :

"... beloved of (Horus-Who-Avenges)-his-Father" on the north face (Fig. 14).

"... beloved of (Atum, lord of the Two Lands ?) of Heliopolis ? The great god," on the western face (Fig. 15).

"... beloved of ... the great god, lord of heaven" on the southern face (Fig. 16).

"... beloved of Anubis ? The great god" on the eastern face (Fig. 17).



Fig 14

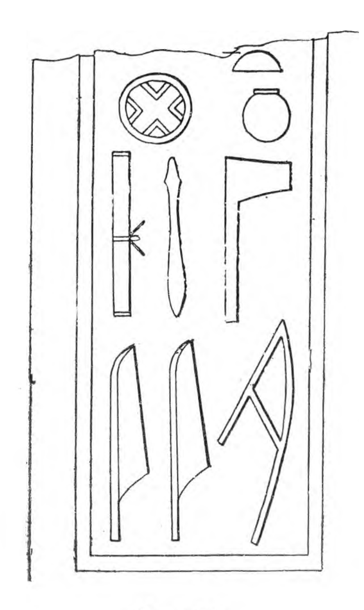


Fig. 15

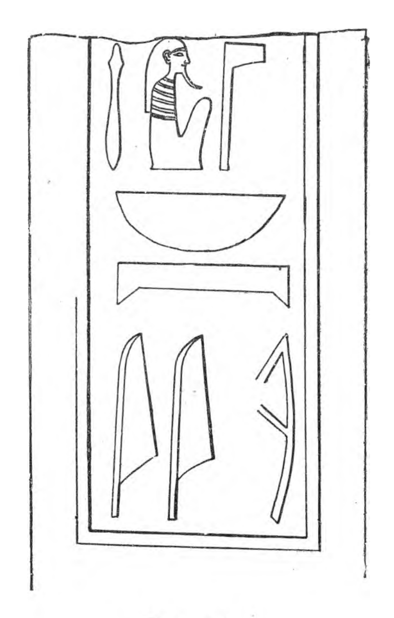


Fig. 16

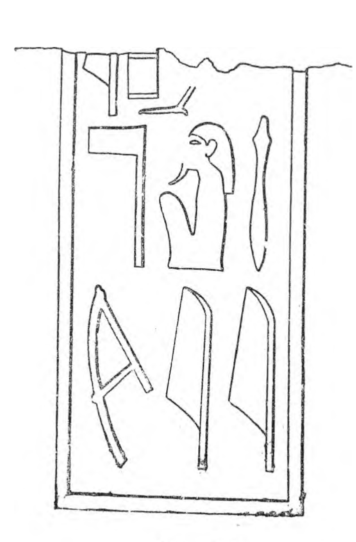


Fig. 17

Inscriptions on the northern column of the western row in the Reception Hall (No. 1).

The column which comes next (No. 2) is the central column in the western row, and is preserved to a height of 1.48 m. It bears the following inscriptions :—

". . . beloved of Nut, residing in Abydos" on the northern face. (Fig. 18).

". . . beloved of Isis the great, mother of god" on the western face (Fig. 19).

". . . beloved of Harendotes" on the southern face (Fig. 20).

". . . beloved of Horus, the son of Isis" on the eastern face (Fig. 21).

The southernmost column in the western row (No. 3) is preserved to a height of 1.35 m. It bears the following inscriptions :—

". . . beloved of . . . lord of heaven" on the northern face (Fig. 22).

". . . beloved of (*Mā'et*), daughter of Re, mistress of the Two Lands[1]" on the western face (Fig. 23).

". . . beloved of . . . residing in Abydos" on the southern face (Fig. 24).

Here the writing *ḥr .t ib* indicates that it is referring to a goddess not like the following case, where it is referred to a god.

". . . beloved of . . . lord of Abydos" on the eastern face (Fig. 25).

---

(1) These are the titles given usually to the goddess Mā'et.

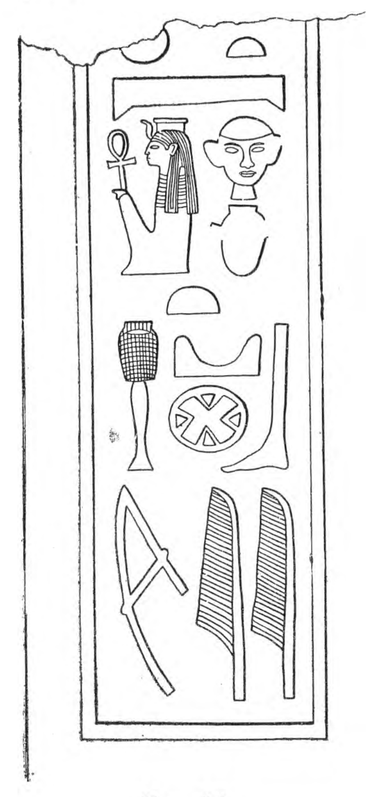


Fig. 18

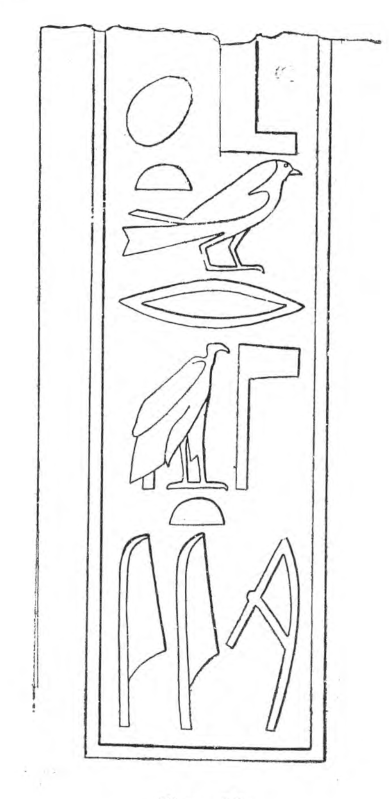


Fig. 19

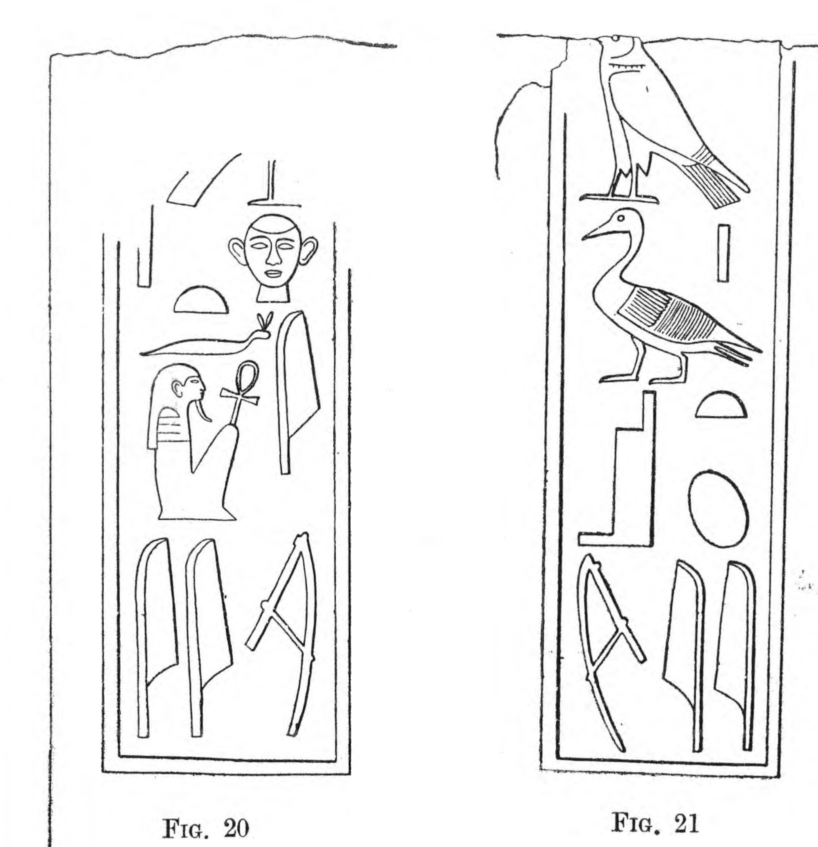


Fig. 20

Fig. 21

Central column in the western row (No. 2)

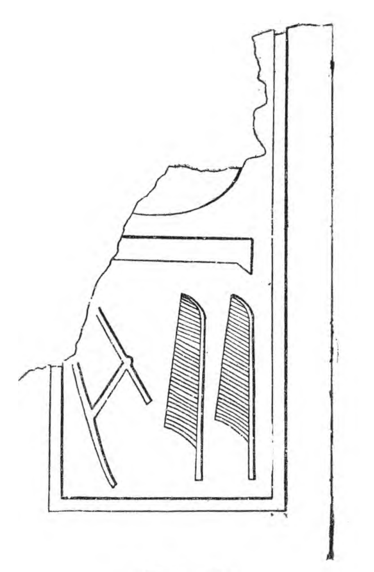


Fig. 22

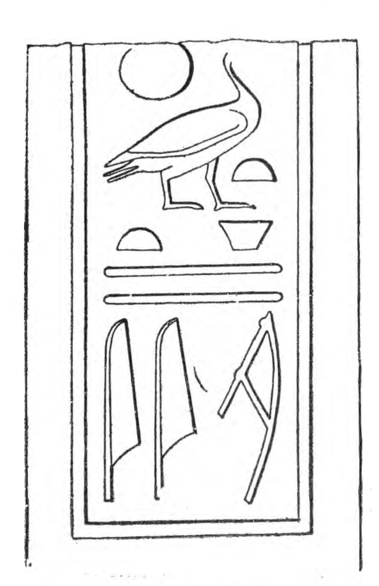


Fig. 23

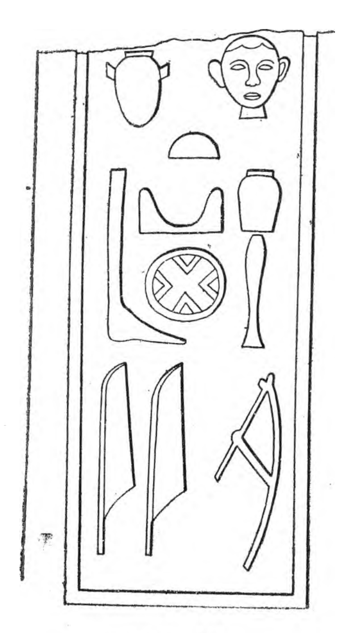


Fig. 24

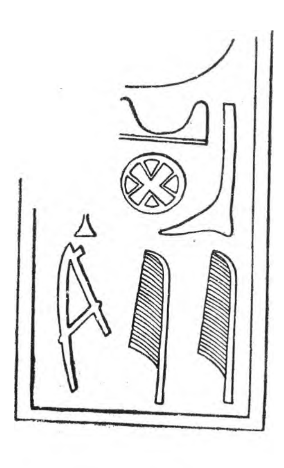


Fig. 25

Southernmost column in the western row (No. 3).

The column coming next (No. 4) stands near the western side of the dais, in the southern row, and is preserved to a height of 1.50 m. It bears the following inscriptions :

"... beloved of Horakhty, the great god, lord of heaven" on the northern face (Fig. 26).

"... beloved of Khnum, residing in Abydos" on the western face (Fig. 27).

"... beloved of Hornakht" on the southern face (Fig. 28).

"... beloved of Osiris, foremost of the Westerners" on the eastern face (Fig. 29).

The column which stands to the east of the dais, in the southern row (No. 5) is preserved to a height of 1.51 m., and bears the following inscriptions :

"... beloved of Atum, lord of the Two Lands, the Heliopolitan" on the northern face (Fig. 30).

"... beloved of Osiris, lord of the Sacred Land". on the eastern face (Fig. 31).

"... beloved of Wepwewet" on the southern face (Fig. 32).

"... beloved of Thoth, director of the gods" (1) on the eastern face (Fig. 33).

The southernmost column in the eastern row (No. 6) measures now 1.48 m. high, and is inscribed as follows :

"... beloved of (Khep) er (2), residing in (his sacred bark)" (2) on the northern face (Fig. 34).

"... beloved of Osiris, lord of Abydos" on the western face (Fig. 35).

(1) Taken as *sḫm* of the gods by Boylan, *Thoth, the Hermes of Egypt*, p. 196.

(2) See on a door-jmb coming from Qantir and now in the Cairo Museum (Temporary Number 18/11/36/2) an invocation is addressed to *Ḫpri ḥr-ib wi.f*.

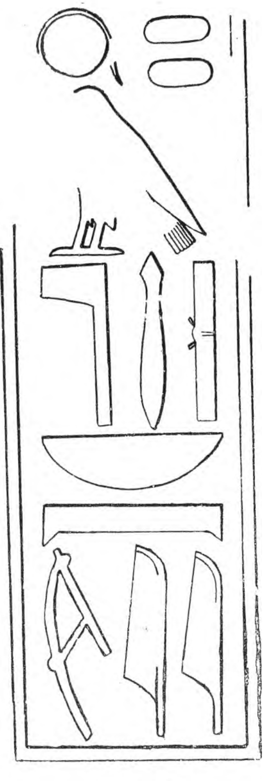


Fig. 26

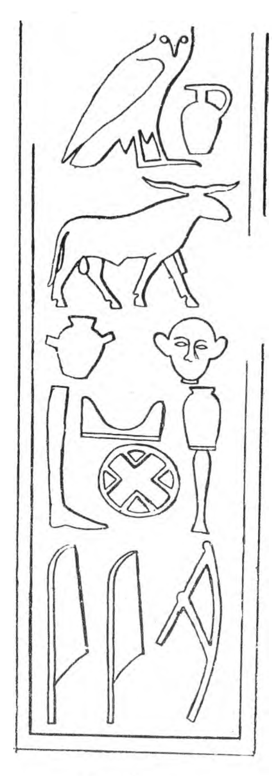


Fig. 27

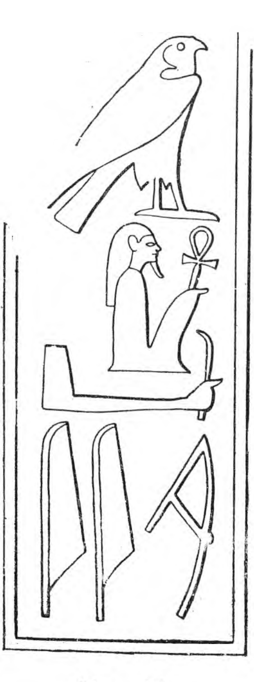


Fig. 28

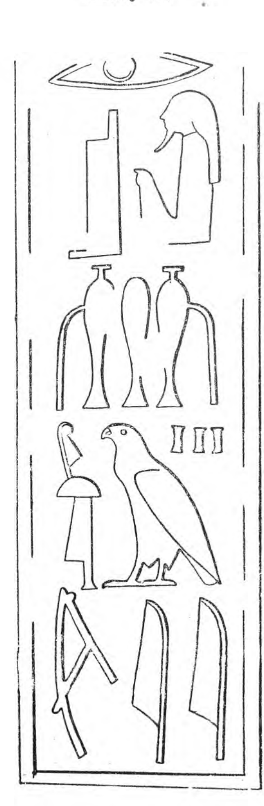


Fig. 29

Column standing to the west of the dais (No. 4)

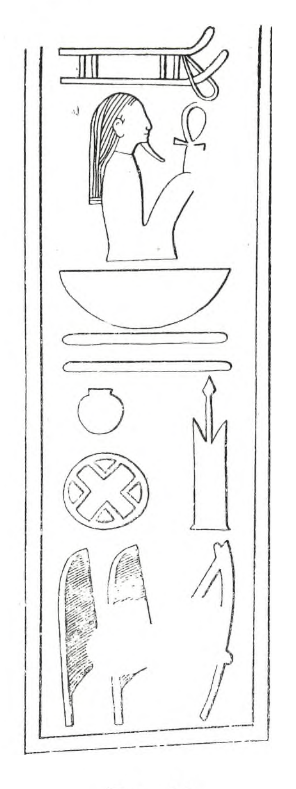


Fig. 30

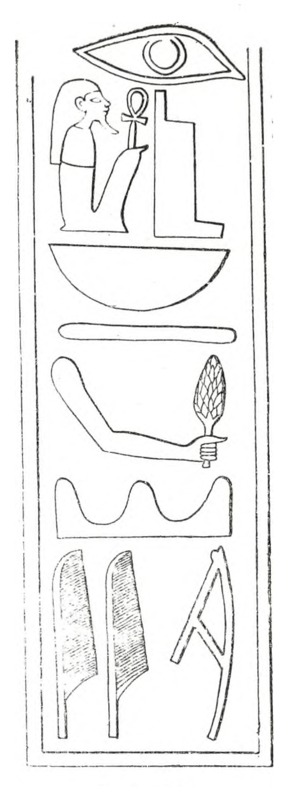


Fig. 31

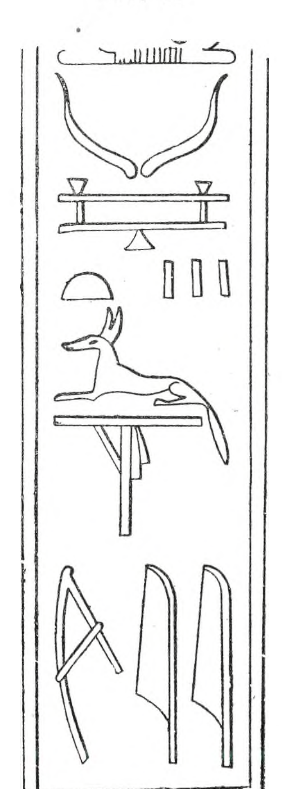


Fig. 32

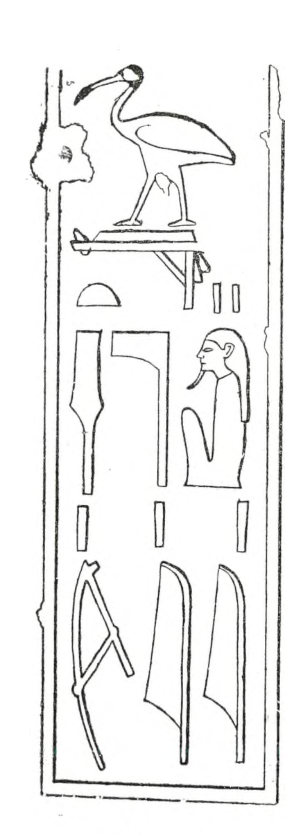


Fig. 33

Column standing to the east of the dais (No. 5)

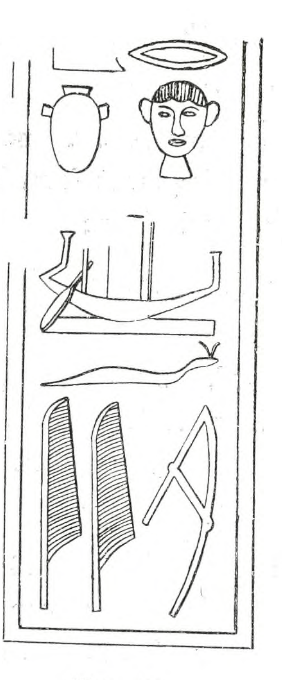


Fig. 34

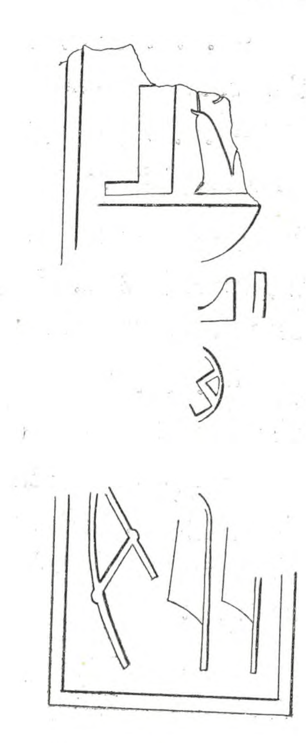


Fig. 35



Fig. 36

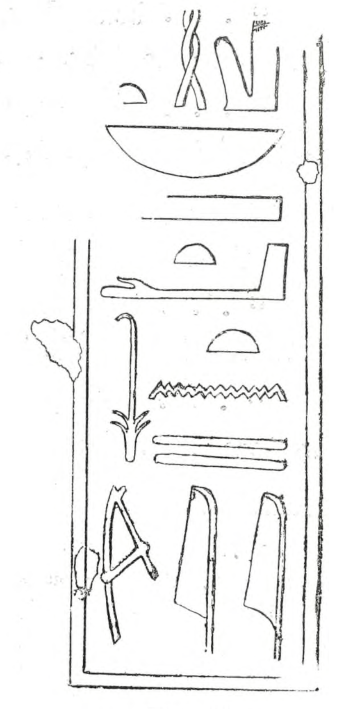


Fig. 37

The southernmost column in the eastern row (No. 6).

" . . . beloved of Isis the great, mother of god" on the southern face (Fig. 36).

" . . . beloved of Ptah, lord of Truth, king of the Two Lands" on the eastern face (Fig. 37).

The central column in the eastern row (No. 7) now measures 1.48 m. high, and retains a small fragment from its second course. It bears the following inscriptions:

" . . . beloved of . . . in the *Ḥut-Sekhem*" [1] on the northern face (Fig. 38).

" . . . beloved of Horus Shesmety". on the western face (Fig. 39). Horus Shesmety is frequently mentioned among the many forms of Horus mentioned in the Pyramid Texts, such as:

(line 262 B), (line 342 C) (line 987 B), (line 1413A). Here it can be taken rather as standing for Horus who is over the columns. For Horus who is over his column, see Wb, 1, 263: 10 which is quite frequent.

" . . . beloved of . . . lord of Heliopolis" on the southern face (Fig. 40).

" . . . beloved of Osiris, lord of Abydos" on the eastern face (Fig. 41).

The northernmost column in the eastern row (No. 8) is 1.27 m., high and is inscribed as follows:

" . . . beloved of (Hathor) of Hetepet, mistress of the Two Lands" on the northern face (Fig. 42).

" . . . beloved of . . . lord of heaven" on the western face. (Fig. 43).

(1) Hut-Sekhem is the religious name of the capital of the VIIth nome of Upper Egypt (HU). Usually the goddess of this capital is Hathor (GAUTHIER, *Dict. Géogrs* V, 129).

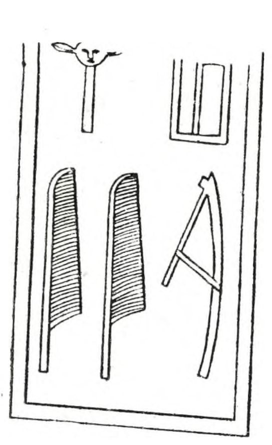


FIG. 38

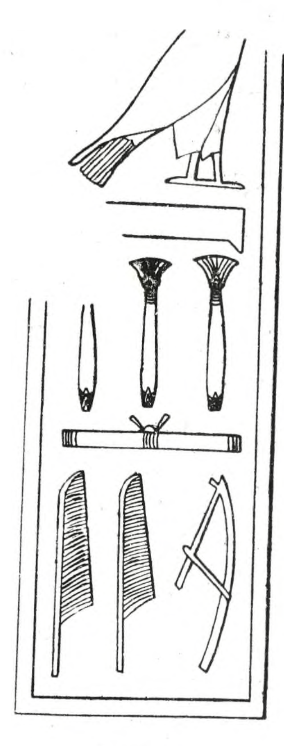


FIG. 39

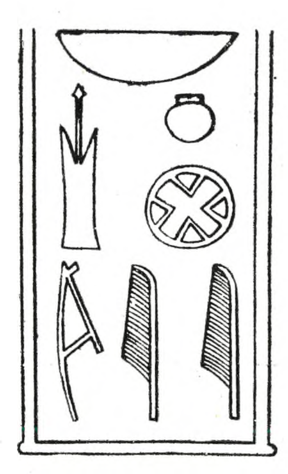


FIG. 40

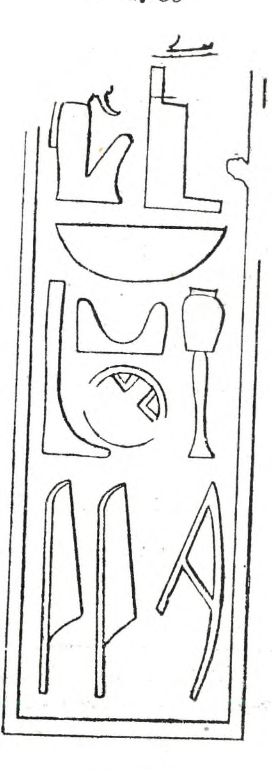


FIG. 41

Central column in eastern row (No. 7).

" . . . beloved of (Amun), lord of Thebes " on the southern face (Fig. 44).

" . . . beloved of (Hathor) residing in the August Treasury " (1) on the eastern face (Fig. 45).

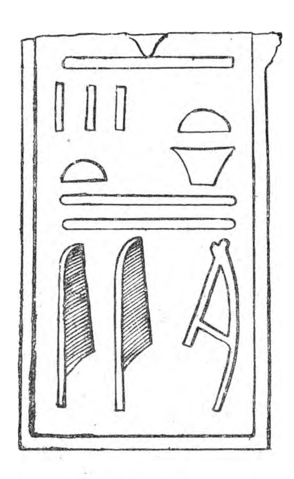


Fig. 42

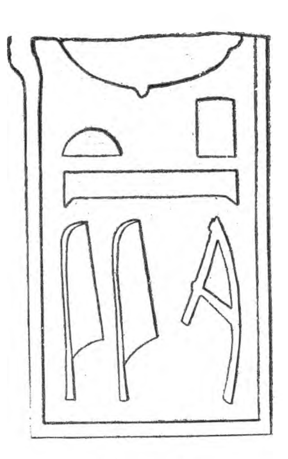


Fig. 43

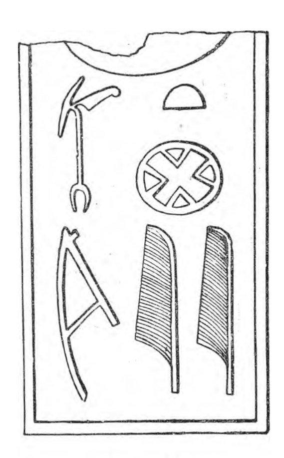


Fig. 44

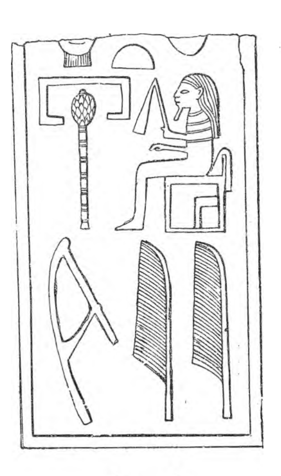


Fig. 45

The northernmost column in the eastern row (No. 8).

(1) According to Gauthier, *op. cit.*, II, 119, this is a place between Asphynis and Erment and consecrated to Hathor.

Only the lower part of the base of the next column (No. 9) remains in situ. However, there are some large fragments of a column, which were found lying in the debris, and they may have belonged to it. These fragments have been fitted together, and the inscriptions on them read :

(1) " . . . *sꜣ Itm mri Hpri hwn* . . . "

" . . . the son of Atum, beloved of Khepri, who rejuvinates . . . "

(2) " . . . *inb* . . . . *pr.f s* . . . . "

The last column (No. 10) is the one in the west of the main entrance to the Reception Hall, in the northern row. Only the base remains in situ, and a few fragments from the shaft, one of which bears the sign *ḫntj*".

Not a single section from the upper parts of these columns was found intact, but scattered in the debris were picked up a large number of inscribed fragments. This indicates that the columns had been broken up on the site, either to be re-used, or to be burnt for lime. Some of these fragments have been re-assembled.

In general, the workmanship displayed in the inscriptions on the columns is superior to that on the door-jambs, and as seen in the views and figures, some are more detailed than others, even when occurring on the same column.

As mentioned above, the columns in the Reception Hall have no capitals, and the shafts terminate in rectangular abaci, inscribed horizontally with a large cartouche, containing the names of Sety I and his titles and epithets stating that he is beloved of a certain god or goddess. Not one of these abaci was found intact, but from the largest of the fragments discovered, we can say that they measured about 98 cm. every side, and were 45 cm. high.

CHAPTER II

THE PALACE (II): THE MAGAZINES AND THE GENERAL FORM OF THE PALACE AND ITS ANNEXES.

The two doorways is the southern wall of the Reception Hall give access to two long and narrow corridors, running north-south and lying parallel to each other (*see* plan in Fig. 1 and Pls. XI *A*, XII *A*).

Both corridors measure 39 m. long; the eastern one is 6.60 m. wide while the western one is 6.80 m. wide. These corridors are separated from each other by a thick, unbroken wall, but the eastern wall of the western corridor, and the western wall of the western corridor are pierced by doorways giving access to the magazines.

The eastern wall of the eastern corridor still retains some of the decorated mud-plaster with which allthe walls of the corridors were once coated. This decoration is best preserved at the extreme southern end of the wall (Pls. (XI*B*, XIII). To a height of 85 cm. from the floor there was a plain whitewashed dads, topped by a horizontal border of stripes and rectangles. Above this, the wall was decorated with panels of intricate geometrical patterns, divided from each other by bands of vertical inscriptions, egged by coloured rectangles, When this decoration was intact, the effect must have been one of great richness, and the scanty remains are of great archaeological interest, as they afford us with an idea of the type of decoration used by the Ancient Egyptians in their secular buildings.

The eastern, unbroken wall of the western corridor was also coated with mud-plaster and painted with geometrical designs, but only a few fragments of this have been preserved (Pl. XIV*A*).

The Eastern Magazines.

The eastern wall of the eastern corridor is pierced with eight doorways of limestone, giving access to the eastern row of magazines. These doorways are similar in type and size to those of the other eight magazines which open in the western corridor. These magazines were used for the storage of Temple property, provisions and articles accruing from sacred endowments, as well as these brought in as offerings.

These magazines are, in reality, long tunnels of brickwork. They had vaulted roofs, plain walls, plastered and whitewashed, and were all paved with the same large mud tiles as the rest of the complex. Each chamber measures about 37.50 m. long, and they very in width from about 6.0 ms., to 3.50 m. The walls of the chambers are built of the same large mud-bricks as the Temenos Wall, and they ascend vertically to a height of about 2.20 m. near the entrance and to 1.70 m. at the end of the wall, after this begins the spring of the vault.

The vaults are constructed of special bricks, each measuring 60 cm. long 22 cm. wide and 7.5 cm. thick. These are laid endwise, each brick slanting against the other, and each course projecting inwards a little as the vault ascends (*see* Pl. XII*B*). The bricks forming the actual inner surface of the vault are concave on their outer sides, but this was probably done by dressing away the angles of the rectangular bricks, after the vault was completed.

When each vault was complete, the series of magazines would have presented from above the appearance of a row of gigantic ridges, running eastwest (Pl XV *A*), but the spaces between each vault were probably then filled with brickwork (*see* Pl. XVI *A*, *B*) and a vast level roof was thus obtained. This not only added strength to the structure, but also added to its insulating properties. There is no doubt that the temperature inside these magazines remained equable throug hout the year, thus insuring the maximum preservation of the commedities stored in them. The vaulting is fairly well preserved at the end of the western row of magazines (*see* Pl. XVII *A*).

The eastern row of magazines are less well preserved than those on the west, and not one of them has retained its original end wall. A small chamber, built entirely of smaller flatter type of bricks which seem to date from the Roman Period, was erected against the southern wall of the second magazine. Another cross wall, pierced by a doorway, was constructed near the eastern end of the sixth magazine. This is built of ancient bricks, but seems not to form a part of the original structure.

Now we begin describing the doors opening on the magazines beginning from north to the south. The northern jamb of the first door to meet us (No. 1) is preserved to a height of 1.05 m., and bears the lower parts of two vertical inscriptions, in which the king is qualified as being "beloved by Osiris, lord of Abydos and Isis the great, the mother of god." The southern jamb was missing.

The jambs of the second and third magazines have completely disappeared as well as the northern jamb of the fourth magazine. A small part of the southern jamb of this door remains in situ, but it is uninscribed.

But of the fifth door we have more elements. The jambs of this doorway had been removed to be reused, and the northern one had been carefully split down the middle, and then broken up into rectangular blocks. We found three large pieces of it, as well as a small fragment, which have been reassembled. Its inscription reads:

(1) " . . . king of Upper and Lower Egypt, lord of 'the Two Lands' Menmatre', (beloved of) Osiris . . . "

(2) " . . . Sety-Merenptah, beloved of Thoth, controller of the gods" (Fig. 46) From the southern jamb, a part measuring 56 cm. wide and 1.22 m. high was found lying in front of the doorway to which it had belonged Its inscriptions read:

(1) " . . . Menm(atre)', beloved of Harendotes . . . "

(2) " . . . (Sety-merenptah) beloved of Isis, the mistress of the Two Lands". (Fig. 47).

The northern jamb of the sixth magazine has entirely disappeared, but the southern one is preserved to a height of 1.60 m., and has two vertical lines of inscription which retain much of the original colour on their signs(Pl. XVIII); these read;

(1) " . . . the king of Upper and Lower Egypt, lord of the Two Lands 'Menmatre', beloved of Atum, lord of heaven and ruler of Heliopolis".

(2) " . . . the son of Re, lord of diadems 'Sety Merenptah', beloved of Iusaas".

Only a small uninscribed portion of the lower part of the northern jamb of the doorway of the seventh magazine remains in situ. The southern jamb is missing altogether. (Pl. XIX *A*)

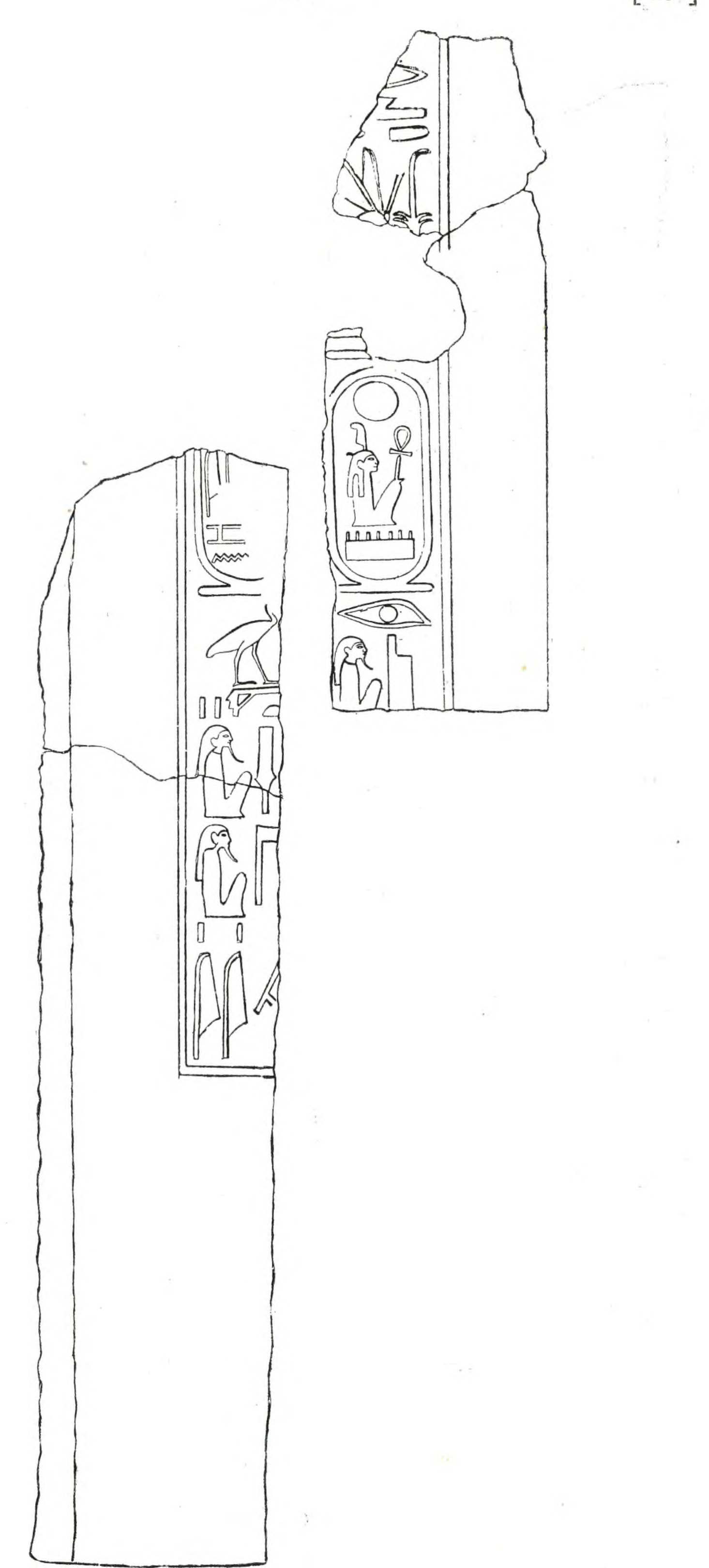


Fig. 46.—Jamb of the door to the fifth magazine, eastern side.

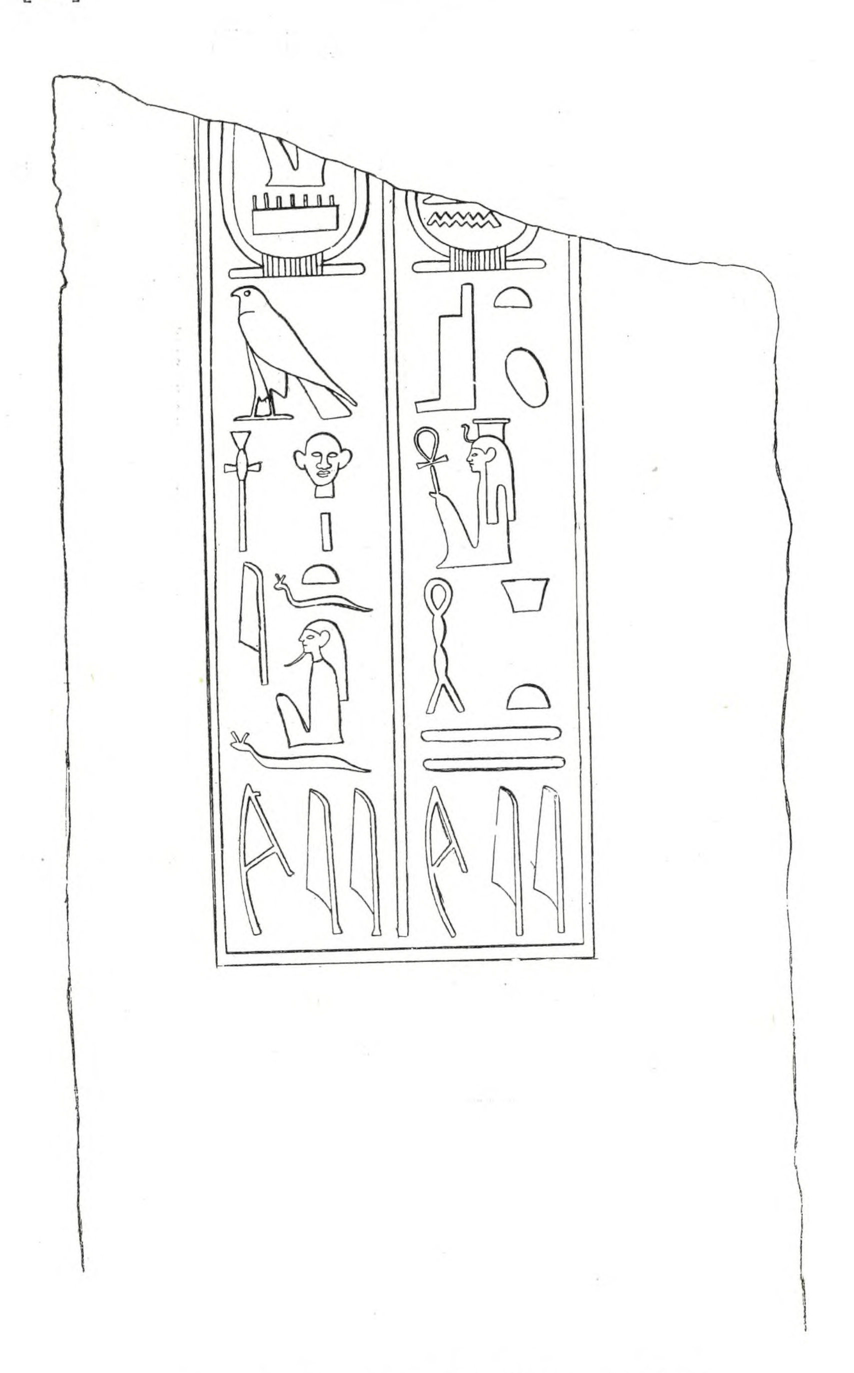


FIG. 47.—The other jamb of the same door.

The northern jamb of the last magazine has also disappeared. The southern jamb remains in situ, and is preserved to a height of 57 cm., but nothing remains of its inscriptions (Pl, XIX*B*).

The spaces of mud-brick wall lying between these doorways was coated with mud-plaster, and painted with geometrical signs similar to these on the western wall, but very little of this decoration has been preserved.

The Western Magazines.

These series of magazines are, in general, better preserved than those on the east. Nothing particular is to be found in these magazines, except that in the one to the farthest south (No. 8) were found at the base of the southern wall some fragments of very large planks of ancient wood (Pls. XVIII*B* and XXI*A*). Nearby were picked up fragments of a finely-carved wooden cobra frieze (Pl. XX). Each cobra,was found to be about 30.0 cm. high and 10.0 cm. across the widest part of the hood and the body. Some of these were still bearing traces of brilliant blue paint on their heads and they were pegged into a rectangular wooden beam. These cobras and the wooden planks were perhaps part of a gilded wooden shrine such as are often represented in the Temple reliefs.

The magazine to the north of the last one (No. 9) seems to have been used as a domestic building (Pl. XIV*B*). It was sub-divided by cross-walls, built of bricks of the same dimensions as those of the magazines. Inside that building was found a large "sema" or storage jar, made of sun-dried mud, and similar to those in use in the villages of to-day. When found, it was almost intact (Pl. XXI*B*), but disintegrated on exposure to the air.

Unfortunately, nearly every door of these magazines has been subjected to fierce heat, from the burning of the magazines and their contents at some late period in the history of the building. The doorways at the northern end of the corridor seem to have suffered most. They are shattered into small fragments, badly discoloured and, in some cases, reduced to lime. (Pl. XXII *A*, *B*).

To begin describing the doorways from north to south, we found that the lower part of the northern jamb of the first door is still remainig in its place, but the upper part had disintegrated into nearly forty small fragments. By good fortune we were able to recover these from the debris, and they have been assembled sufficiently to give us an idea of the original height and appearance of these jambs. It measures about 2 m. high and bears the following inscription.

(1) "*Ntr nfr irj ꜣḫt n it. f Wsir njswt bitj nb tꜣ.wj Mn-mꜣꜥt-Rꜥ mrj Wsir Wn-nfr*".

"The good god making glorification for his father Osiris, the king of Upper and Lower Egypt, the lord of the Two Lands, 'Menmatre' beloved of Osiris Onnofris".

(2) "*Ntr nfr wr ḏfꜣw sꜣ Npri mrj hw sꜣ Rꜥ nb ḫꜥ.w Sty-Mr-n-Pth mrj Ist mwt ntr*".

"The good god, great in provisions, the son of Nepri, loving Ḥw (1), the son of Re, lord of diadems, 'Sety-Meren-Ptah, beloved of Isis, mother of god".

The southern jamb was broken into two large fragments, the lower one of which remained in situ, and measures 1.41 m. high. The upper part had fallen down, and measures 69 cm.

(1) Like Nepri, he was the god concerned with provisions.

The middle part was apparently so badly burned that it broke into fragments, some of which, however, we have recovered. The remains of its vertical inscriptions read :—

(1) "*Ntr nfr mit.t Rꜥ ꜥnḏj.t ntr.w nb. w . . . mrj . . .*"

"The good god, likeness of Re, protector of all the gods . . . beloved of . . . ".

(2) "*Ntr nfr knj rsj-tp ḥr smnḫ mnw. f n . . . mrj . . . ḥrj ib jbdw*".

"The good god, the valiant, vigilent concerning the enbellishment of his monuments for . . . beloved of . . . residing in Abydos".

The top of both lines of inscriptions is surmounted by the sign of heaven·

The doorway of the second magazine is so badly damaged by the action of fire, that all its inscriptions have been destroyed. The northern jamb is preserved to a height of 1.06 m., while only 59 cm. of the southern jamb remains in situ

Only the signs are preserved of the inscription on the northern door-jamb of the third magazine, although the part still in *situ* is preserved to a height of 87 cm. A few flakes of its surface, in a very fragile condition, but still bearing part of the original colouring, fit together to form the cartouche of Sety 1.

They were found in the debris beside this doorway, and are almost certainly belonging to it.

The lower part of the southern jamb is preserved to a height of 1.30 m., but its surface is practically reduced to lime, and all that can be seen of its inscriptions are faint traces of some signs.

The doorway of the fourth magazine has also been very badly burned, and all its inscriptions are destroyed. The northern jamb is preserved to a height of 38·0 cm., and the southern jamb is 79.0 cm. high. Some large fragments of the lintel of this doorway were found lying in front of it, on the floor of the corridor. (Pl. XV *B*). It is similar to that already described on p. 46, but the king is here qualified as being "beloved of Osiris", and "beloved of Isis".

The northern jamb in the door of the fifth magazine is preserved to a height of 1.12 m., but all that remains of its inscriptions are the words " beloved of . . . mistress of the gods ". It still retains some traces of colour.

The southern jamb of this door is preserved to a height of 1.06 m., but all that remains of its inscriptions are the damaged signs reading : " . . . beloved of . . . r, mistress of the . . . . . Two Lands".

More is left of the doorway in the Sixth magazine. The northern jamb is preserved to a height of 2.12 m., but is broken into two pieces. The lower part still stands ln *situ*, and most of its surface is destroyed, The upper part had fallen backwards into the magazine, but is in a better state of preservation. (Fig. 48).

The inscriptions read :—

(1) " *Ntr nfr mit.t Rꜥ sꜥ nḫ tꜣ.wj m. . .* " "The good god, likeness of Reꜥ, making the Two Lands to live as . . .".

(2) " *Ntr nfr itj tꜣ.wj mi Ḥr wꜥfw pḏt. w . . .* " "The good god, seizing the Two Lands like Horus, curbing the Nine Bows . . . "

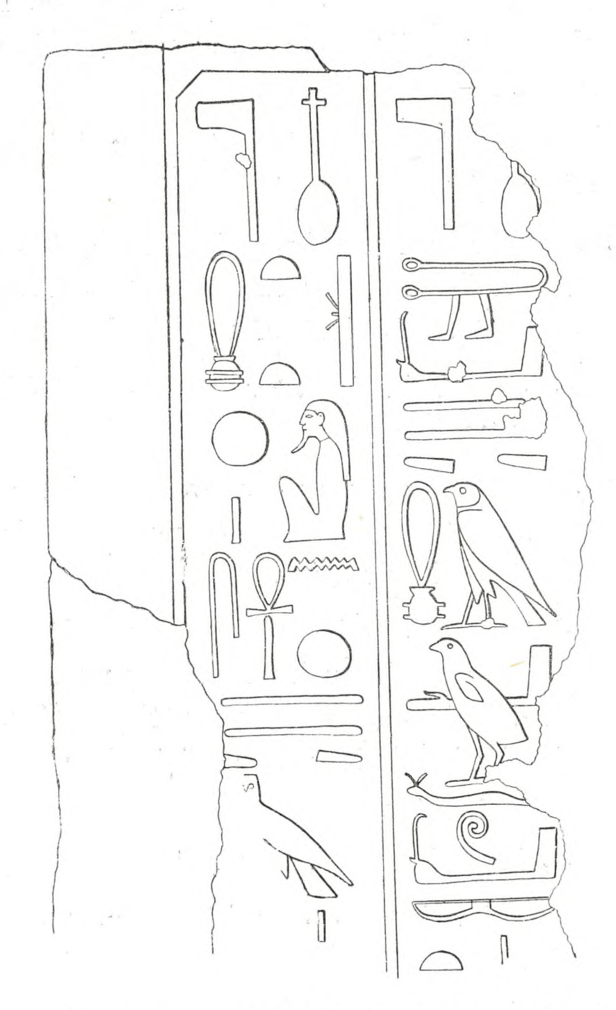


Fig. 48.—Northern jamb of the doorway to the sixth magazine, western side.

The northern jamb of the doorway of the seventh magazine is preserved to a height of 86 cm., but all its inscriptions are destroyed, but the southern jamb of this doorway (Pl. XXXV, Fig. 49) is preserved to a height of 1.96 m., and only a small portion of its upper end is lacking. Its vertical inscriptions read :—

(1) "... *mi nb Ḫmn.w njswt bitj nb tꜣwj Mn-mꜣ t-Rꜥ mrj Wsir nb tꜣ ꜥnḫ.*"

"... like the lord of Ashmunein (Thoth), the king of Upper and Lower Egypt, the lord of the Two Lands, Menmatre, beloved of Osiris, lord of To-onkh"

(2) "... *wr pḥtj r ḫꜣst nb sꜣ R nb ḫꜥw Stj-Mr-n-pth mrj Inpw nb Rꜣstꜣ.w*"

"... great of might against every foreign land, the son of Re, lord of diadems, 'Sety-Merenptah, beloved of Anubis, lord of the Necropolis".

Although the northern jamb of the doorway of the last magazine is very badly burned, the lower part of this jamb (*see* Pl. XXIII). Still preserves much of the brilliant colouring with which its inscriptions were originally adorned. The signs preserved read :—

(1) "... beloved of (Shu), the son of Re, lord of heaven".

(2) "... beloved of ... t, mistress of heaven, lady of the Two Lands."

The General Form of the Buildings and Comparison with Similar Buildings.

In the previous pages we gave a description of the Reception Hall and the corridors and magazines annexed to it. These proved to be bound on the north and west by thick mud-brick walls, running parallel to the southern wall of the

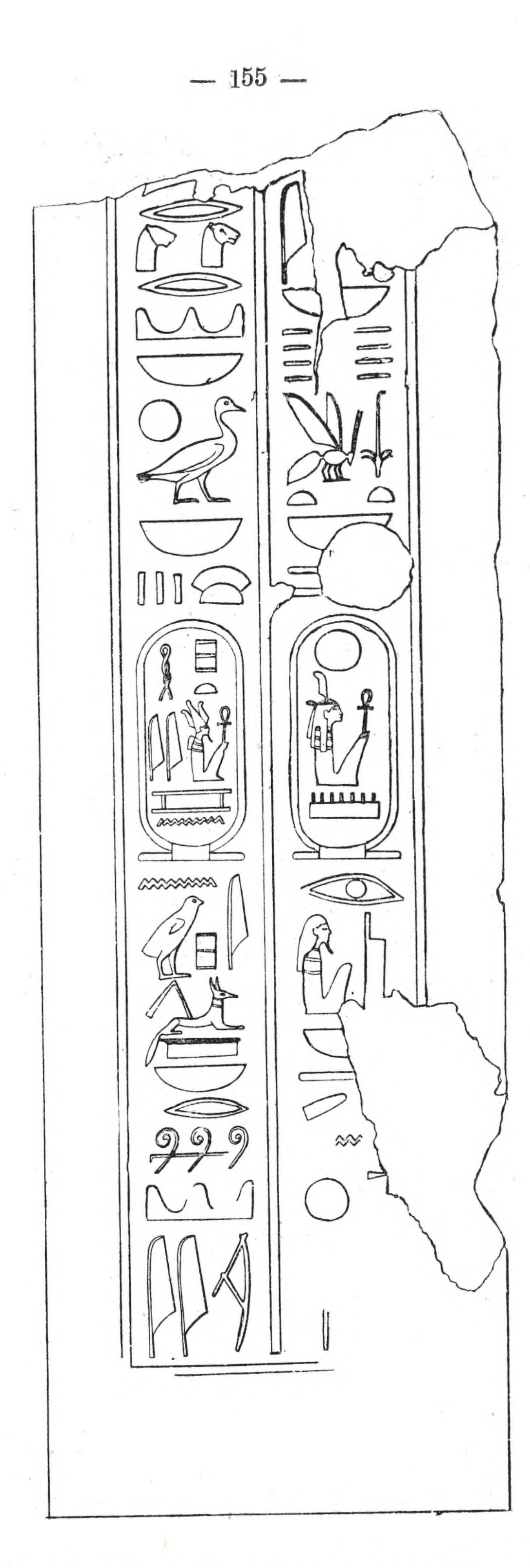


Fig. 49.—Southern jamb of the doorway to the seventh magazine, west side.

Temple and the eastern wall of the Slaughter Hall and subsidary chambers lying to the south of the main building. On the east and south they are bound by the thick Temenos Wall. It is clear that the magazines, and the Reception Hall, like the Temple itself, were built upon sloping ground; the site they occupy shelving steeply from west to east. In order to obtain a level area for their object, Sety's engineers first built a massive Temenos Wall of large bricks, laid in header and stretcher courses. This Temenos Wall was further strengthened on the east by the construction of a terrace (see below). The remaining area was then levelled off from west to east by filling it up with sand and debris.

The Temenos Wall measures about five metres thick at its base, and is constructed of large bricks, measuring on an average 40 × 20 × 15 cm. Many of these bricks, especially those in the southern section of the wall, are stamped with the cartouche of Sety I, proving that they were made in the royal brickyards. The southern and the eastern sections of the wall are further strengthened by massive rectangular buttresses, measuring about 4.70 × 2.15 m at the base, and tapering to 4.40 × 2.0 m. at the top (see Pl.XXIV *A*). The surface of the wall was coated with mud plaster, much of which is still remaining. We found a fine copper statuette of Osiris lying in the debris near the exterior side of the southern section of the wall.

The southern end of the eastern section of the Temenos Wall has been hollowed out into chambers; these seem to have been used as domestic dwellings. Judging by the size and shape of bricks used in building cross walls, this was probably done during the Roman Period.

The Reception Hall and magazines could only be reached from the outside by means of a doorway lying between the southern end of the First Pylon, and the northern end of the eastern section of the huge Temenos Wall). This doorway, which was of white limestone, measured about 3 m. wide, but only the threshold and the lower part of the jambs remain. Immediately inside the doorway is a lobby, measuring 3·75× 3.35 m. In the northern end of the western wall of this lobby, a doorway 1·90 m. wide gave access to a passage which runs west, and measures 8 m. wide, and about 100 m. long. Its southern wall is of mud-brick, and form the northern wall of the Reception Hall and magazines, while its northern wall is formed by the southern wall of the Temple. A doorway in this wall, 7,10 m. from the western side of the First Pylon gives access to the western end of the First Court. Immediately to the west of the first doorway, the floor of the passage slopes upwards in what was apparently a ramp or rather a staircase. Unfortunately at some late time, this passage had been utilised as a building plot for houses, the latter having been constructed of bricks taken from the ramp and the southern wall of the passage. The ramp ascends for a distance of about 20 m., after which the passage continues on a level course. Near the upper termination of the ramp, a wall had been constructed, the foundations of which were stones taken from one of the pilasters of the Reception Hall and other inscribed fragments.

In the southern wall of the passage, and in axis with the second Pylon of the Temple, is a doorway giving access to the Reception Hall. The passage then continues westwards for another 55 m., and then turns southwards, after passing through a large limestone gateway. This southern extension of the passage gives access on the west to the Slaughter Hall of the Temple, and on the south to a space lying between the southern wall of the Temple and the Temenos Wall, where at one time there existed the south-eastern end of a large wall.

As we have said above, the main material of the construction of the Reception Hall, the magazines and the Temenos Wall is of large mud-bricks; these have almost the same dimensions in all the buildings. Certain architectural elements, such as columns, doorways, pilasters, window grilles, thresholds and the throne dais are of fine white limestone from the local quarries. The pavement of the entire complex of buildings were of large, rectangular tiles of unbaked bricks measuring on an average 44 × 44 × 16 cm.

Since we have now given a description of the discovered buildings and their inscriptions, it is time to find out the reason for erecting these buildings. We have seen above how a relatively large Reception Hall was erected to the south of the First and Second Courts of the Temple. Apart from the main entrance, this Hall opens on six doorways, those on the south side lead to two long corridors from which open 16 magazines. But the four other doorways lead to four long chambers, which resemble to a great extent the sixteen ones on the sides of the southern corridors. Still there are some points of difference between the two groups af buildings. The four chambers have thicker walls and have, contrary to the sixteen magazines, subsidary walls making some divisions. As these are only approached from the Reception Hall, it is quite likely that they were used as sleeping rooms and the like. It is true that no trace of using these rooms for such an object was found, but we have to bear in mind that these rooms were reused later for dwelling.

The mere presence of the Reception Hall in such a place shows that the king used to stay temporarily near his Temple. As Prof. U. Hölscher, to whom we owe the best studies on the Temple palaces has shown such buildings were simple ones and

were only used for a short time. The main part of such buildings is the Reception Hall; the annexed chambers were always modest, used by the king and his close courtiers. The earliest example of these palaces is the one found in the Funeral Temple of king Ay, which was later usurped and added to by his successor king Haremhab [1]. The Palace of Ay was left unchanged, preceding the Temple. This is mainly formed of a small Reception Hall, preceded by another small hall supported by few columns, while both halls are flanked by some chambers.

The Palace at the Ramesseum resembles much the above-described palace. Only the former is built on a larger scale, opens on the First Court and has few chambers in the back [2] (Fig. 50). These latter chambers were divided into groups, each one formed of a forecourt, then a sitting room, a sleeping room and another one for rest. Of Merneptah we knew of two Temple Palaces, one annexed to his Funeral Temple in Thebes [3] and the other to his Temple in Memphis, [4] but the plan of both is not quite clear.

But thanks to the systematic excavations effected in the buildings round the Funeral Temple of Ramesses III at Medinet Habu, that we know many details about the Temple palaces. There the great Pharaoh of the XXth dynasty made a palace which did not differ much from the one of his great predecessor Ramesses II, whom he took as his example (Fig. 51) [5]. But later he changed the plan of this palace, where he built dwellings for his harim (Fig. 52) [6].

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(1) Die Wiedergewinnung von Medinet Habu pp. 53-57.

(2) Id, The Excavations of Medinet Habu-volume III, The Mortuary Temple of Ramses III, Part 1, p. 71 ff.

(3) Riche Der Grundriss des Amarna-Wohnhauses, p. 65.

(4) *Ibid*, p. 64 f and fig. 55

(5) Holscher, *op. cit.*, p. 37 ff and fig. 23.

(6) *Ibid*, fig. 29.

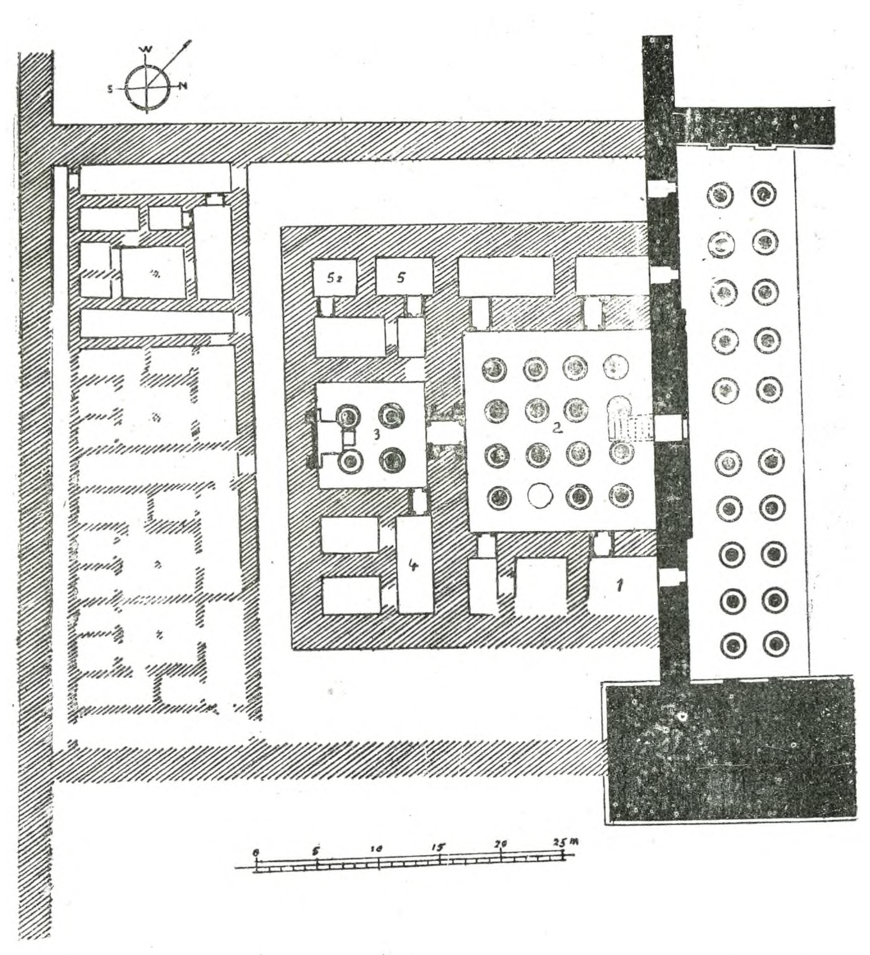


Fig. 50.—Plan of the palace of Ramesses II at the Ramesseum.

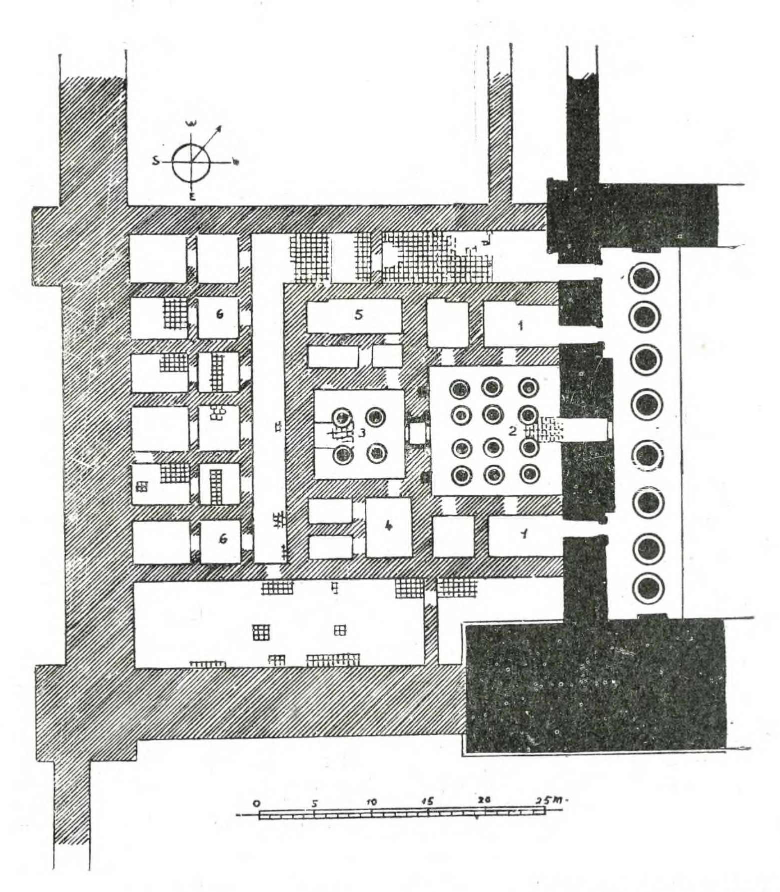


Fig. 51.—Plan of the old palace of Ramesses III at Madinet Habu.

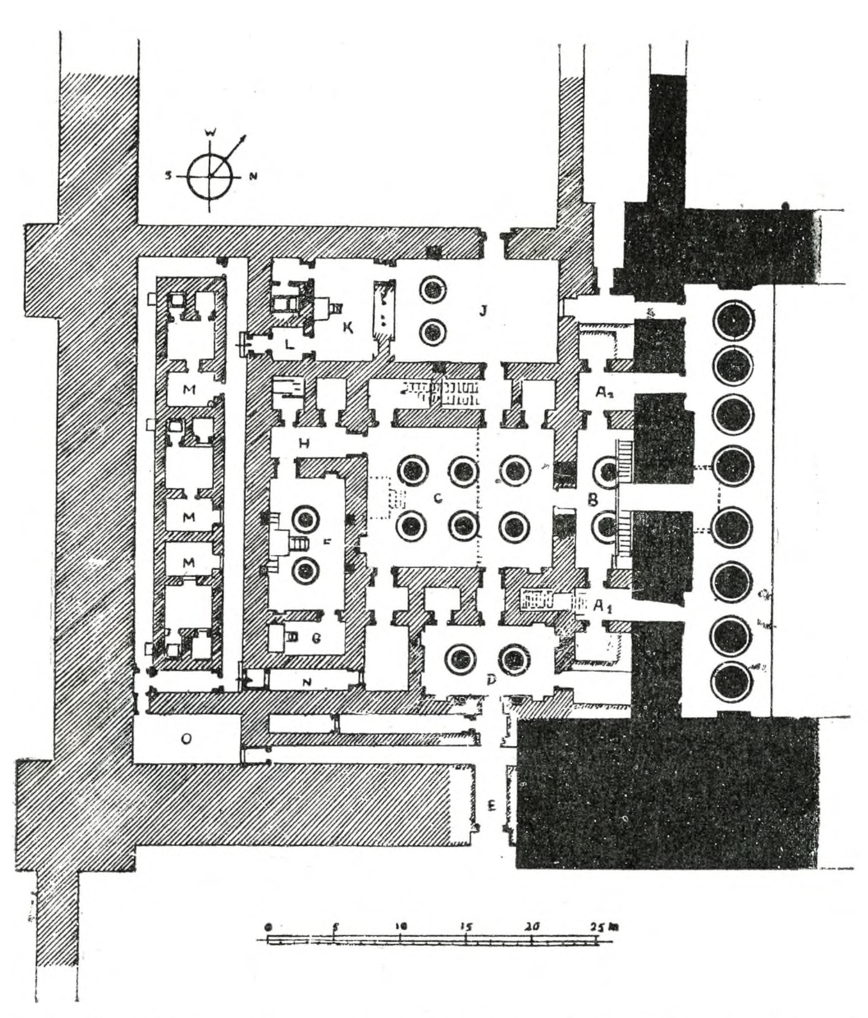


Fig. 52.—Plan of the new palace of Ramesses III at Medinet Habu.

From all this, it is clear, that before Ramesses III modified the plan of his palace at Medinet Habu, these buildings were only formed of a Reception Hall proceded by a hall and flanked by few chambers for the use of the king and his close courtiers. The building erected by Sety I at Abydos looks as being a large Reception Hall with ten polygenal columns, two of these are close to the dais, while the rest are arranged on the eastern, northern and western sides.

It has been noted above, that there was apparently a ramp or rather a staircase immediately after the doorway leading to the doorway opening in the First Court. This ramp may have lead to the Window of Appearance, where the king used to show himself to the people in this Court on certain occasions, as has been the case in Medinet Habu and most probably in the Ramesseum also. It is a pity that only the lower parts of the wall of the southern side of the First Court of Sety I Temple are still surviving. Undoubtedly there were shown under the window of Appearance such representations as the heads of prisoners and battle scenes as are still visible in Medinet Habu Temple.

Annexed to the Temple also were the magazines which opened on the two corridors branching from the Reception Hall. Many magazines were found in the Ramesseum and in Medinet Habu Temple of Ramesses III. Of these only the mudbrick walls and sometimes the vaults were recovered. But in those of the Temple of Sety I at Abydos, some parts of the walls docorations survived. Thus in some parts geometrical designs and even parts of hierioglyphie inscriptions were found still standing. Again it

has been noticed that on the entrance of each magazine was a doorway with two columns of inscription on each jamb, describing the king as beloved of certain divinities. Unluckily most of these were found destroyed, but what is still left shows that there were the names of Osiris, Isis and Horus or Harendotes with other divinities of other parts of Egypt. It is interesting to find the names of Atum and Iusaas of the 13th. nome of L.E. on one of the doors. Were these magazines dedicated to groups of divinities, such as were peculiar to some nomes ?

On the columns of the Reception Hall were found also some of these divinities together with the triad of Abydos. Thus we have on one of them Thoth and Wnyt, divinities of the 15th name of Upper Egypt, Ptah and Sokaris of the first nome of Lower Egypt. There is a great probability, therefore, that these magazines were not only used for the storage of the materials wanted for the Temple, but were destined as sacred places for divinities who are not represented in the seven great chapels of the Temple.

One of the unusual features found in the Temple of Sety is the presence of the wing extending to the south of the chapels of the Temple. Ancient Egyptians have been always known to keep symmetry, especially in their religious buildings, This wing was therefore, always looked at as being quite strange. But studying this part, we find that the main building there is the Slaughter Court, to which are annexed magazines, some of which were dedicated to certain divinities, such as the gods Ptah-Sokari and Nefertum (1). Most important in this wing is the corridor relating it with the main Temple. There is the famous scene showing Sety 1 helped by Ramesses 11, while still prince, in officiating before the names of his predecssors. Opposite is another scene showing the king and his

(1) Porter-Moss, Bibliography, VI, plan in page 22, (letters' T and A).

son also officiating with a list of the names and shrines of gods whom they are honouring with sacrificial gifts (1). Perhaps these were the gods to whom were dedicated the so-called magazines in the Southern wing, those annexed to the Reception Hall, and others not yet discovered round the Temple.

Within the great Temenos Wall which used to contain the sacred buildings erected by Sety 1, there were the main Temple of the king in the middle of the Palace and magazines to the south. To the west was the Cenotaph and in the north west corner was the chapel of Ramesses 1 built by his son (Fig. 53). Still much of the area inside the Temenos Wall needs to be cleared, undoubtedly there are still many magazines, bath-rooms, garden of which a part is to be seen between the southern wing and the Temenos wall. There may be discovered also another cenotaph erected for Ramesses I (2) and other more buildings of some importance. It may be of interest to clear all round this Temple and that of Ramesses 11, where a palace was undoubtedly erected.

(1) *Ibid*, p. 25 (224–225).

(2) For the temple of this king, see Winlock, *The Temple of Ramesses I at Abydos*.

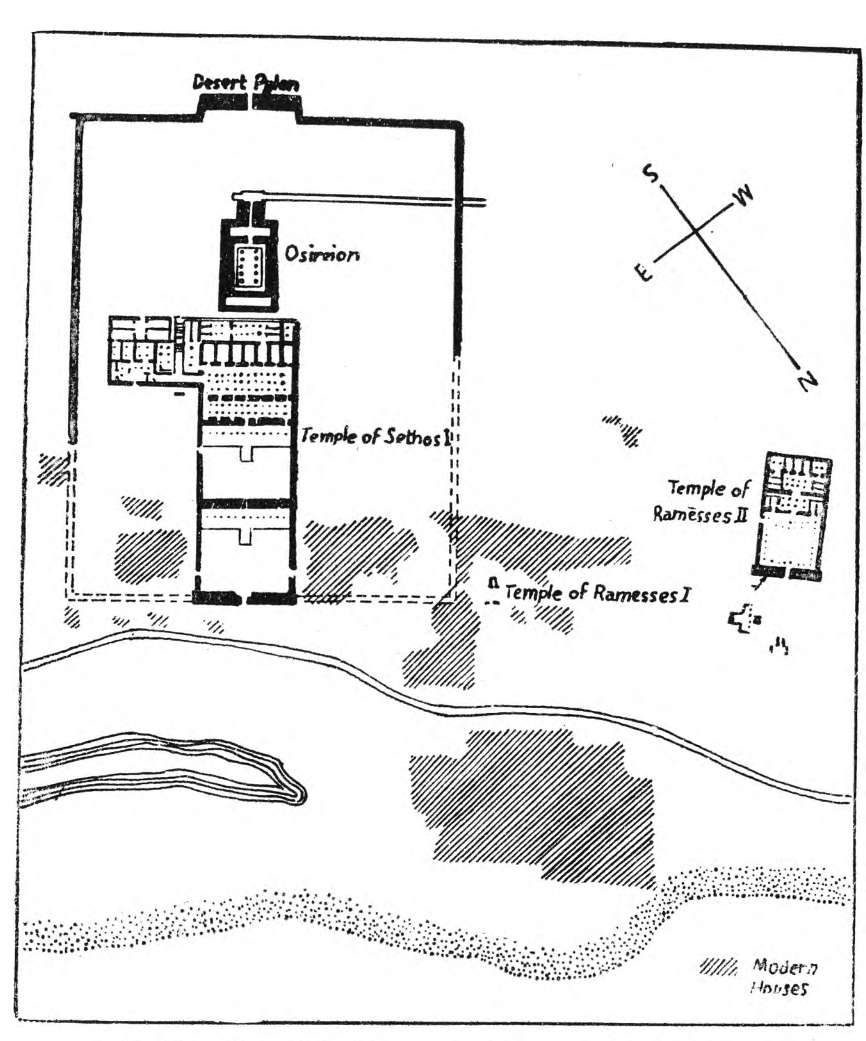


FIG. 53.—Plan of buildings of Ramesses I, Sety I and Rameses II at Abydos

CHAPTER III

THE PYLON AND TERRACE AND SOME STELAE FOUND DURING THE WORK

The Pylon and the Terrace.

As stated above, we began our investigations on the site of the demolished houses, immediately to the east of the southern tower of the First Pylon of the Temple (Pl. XXV). It was at once apparent that the site had been in occupation for a considerable number of years, and had at one time served as a stonemason's workshop. Some stone supports for water-jars, column bases and capitals, dating from the Coptic Period, and made from limestone blocks taken from the Temple, were found here. Some of these are in an unfinished state, showing that they were being manufactured here.

We also found some massive blocks of sandstone, sculptured with reliefs encreux, which had belonged to the southern tower of the pylon. These blocks, some of which weigh about ten tons, have been removed to the First Court of the Temple for safe keeping. It is hoped that future clearance of the site may reveal more of them.

We then proceeded to clear away the debris which had hitherto encumbered the base of the Pylon, and on reaching the south-eastern corner of the tower, we found cartouches of Sety 1 inscribed on a corner stone. (Pl. XXIV *B*). A similar pair of cartouches were subsequently discovered on a corner stone in the south-western angle of the tower. In both examples the cartouches are inscribed in pairs, on the roughly-dressed surface of the stone. In both cases the inscribed block occurs

in the second course of masonry below the level of the pavement; thus, they were never intended to be seen by human eyes[1] Both pairs of cartouches give the *njswt bitj* and *s3 R^c* names of the king, Menmatre and Sety-Merenptah respectively. Here, as in most of the writings of the name occurring in Abydos, the figure of Set is replaced by that of Osiris in the name "Sety", This was done, of course, to avoid giving offence to Osiris by inscribing the figure of his murderer in the midst of his own sacred place.

The pair of cartouches at the south-eastern corner of the Pylon measure 28 cm. high, and 18 cm. wide. Those on the south-western corner measure 34 cm; high, and are 22 cm. wide. In the latter pair, the feathers surmounting the cartouches are coloured yellow, with black outlines. Traces of yellow paint also remain on the frames of the cartouches and on parts of some of the hieroglyphs.

These cartouches are of great archaeological importance, for they finally solve the vexed question as to which king really built the First pylon. Owing to the fact that the walls of the First and Second Courts of the Temple, as well as both pylons, bear sculpture relating to Ramesses II, it has often been stated by scholars that this king actually built these parts of the Temple. This, in spite of the fact that Ramesses makes no such claims for himself in the famous "Dedication Inscription", which he had engraved on the southern half of the eastern facade of the First Hypostyle Hall[2].

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(1) This feature resembles that followed by Ramesses II, when carving his names on the bottom of obelisks in Tanis.

(2) Gauthier, *L'inscription dédicatoire de Ramses II à Abydos.*

However, the occurence of the name of Sety I on the base of the First Pylon, and in a place where they were originally hidden from view by the pavement, proves that the building of the Temple was completed by him. We thought that these pairs of cartouches may have indicated the position of foundation deposits, and accordingly made investigations, but no such deposits came to light. We subssquently covered both pairs of cartouches with wooden cases fitted with doors to protect them from the elements; one of these cases, covering the south-eastern cartouches, may be seen in Pl. XXV. This photograph also indicated their position on the Pylon.

The clearance of the debris at the base of the First Pylon quickly revealed the presence of a terrace. This structure ran the whole width of the Pylon, and continued southward along the base of the eastern section of the Temenos wall. (See Fig. 1). This terrace, which is 7.50 m. wide, and was originally about 4.30 m. high, is built of mud-bricks, each of which measures 40 cm. long, 20 cm. wide, and 15 cm. thick. They are laid in alternate header and stretches courses, and are bonded with mud mortar. The method of construction was a series of rectangular pits, measuring on an average about 3 m. square, and divided from each other by walls 2 m. thick, (see Pl. XXVI*A*). These pits were then filled with sand and rubble, and were closed at the top by the pavement of the terrace.

The eastern face of the terrace, immediately below the base of the Pylon, is cased with massive blocks of white limestone, this casing varying in thickness from about 1.50 cm. to 2 m. Its outer face bears a series of spirited and interesting reliefs, either carved, or appropriated, by Ramesses II. For a description of these scenes, see below, p. 73 ff.

In front of the central doorway of the Pylon, the terrace projects to form a platform measuring 11.10 m. wide and 4.20 m. deep. Its southern and northern sides were also cased with white limestone, and were sculptured. From the eastern side of this platform a broad, shallow staircase, 9.36 m. wide, descended to the level of the plain. It probably ended near a quay on the western bank of the great canal that formerly connected Abydos with the Nile. The staircase was of limestone but all the foundations has disappeared . It was probably identical with those of the First and Second Courts of the Temple. The platform was built up of limestone rubble, and cased with large blocks of limestone, but nearly all of the latter have disappeared. To the immediate south of the doorway of the Pylon, the terrace is built up of massive blocks of white limestone, laid upon a bed of rough blocks of limestone and rubble. (See Pl. V). This may have formed the foundations for one of a pair of colossal statues or obelisks, such as usually adorned the outer pylons of Egyptian temples of the New Kingdom. However, so far we have found no trace of such monuments here.

Built against this limestone foundation is a curious structure dating from the Roman Period. (Pl. XXVI*B*)It is in the form of a rectangular pit, measuring 1.90×2.40 m., and is about 1.30 m. deep. It is constructed of large burned bricks, each measuring 31.0×15.0×6.0 cm., bonded with a pinkish coloured mortar, and lined and faced with the same material. The upper rim of the pit, originally flush with the level of the pavement of the terrace, has a rebate, suggesting that it may have been closed by a thin stone, or a heavy wooden cover. Its purpose is not at all clear.

As mentioned above, the limestone wall which forms the casing of the eastern face of the terrace, is sculptured, the scenes being of the King's prowess in battle. Before continuing further, it is as well to give here a description of these scenes.

Originally about 4.20 m. high, the maximum height of this casing is now 2.51 m., and consists of three, and part of a fourth courses of masonry. The minimum height is about 70 cm., and consists of one course of masonry. The average measurements of the blocks of which it is composed is 1.77×0.80 m., but a few measure over two metres long.

The casing bears the remains of three large scenes, two of which depict battles, while the third shows incidents in the celebration of victory. They appear to be the work of Ramesses II, whose damaged cartouche is seen in one of the inscriptions, but owing to the loss of the upper courses of the masonry, with resulting damage to the scenes, as well as the almost complete deterioration of the existing remains of inscriptions, we cannot say which particular campaign is represented. However, the figures of the enemies prove that the battle took place in Western Asia, but it is certainly not another version of the celebrated "Battle of Kadesh". Neither is it a symbolical depiction of the King's victorious might, as such scenes include Nubian as well as Asiatic enemies, and the former are completely absent here.

Owing to the dampness of the site, and the fact that the stones had been buried for centuries in the salt-ridden debris, the surface of this casing was in a very bad condition when found. The accompanying plates were made from photographs taken soon after the wall was cleaned, but despite all our efforts at preservation, the surface of the stones dried out into fragile flakes. This made it impossible to trace it in the normal manner for reproduction, as even light pressure may have caused irreparable damage to the reliefs, Therefore, our draughtsman Mrs. Bulbul Abd el-Maged copied each block separately by hand, checking and rechecking for accuracy, and on a reduced scale of one fifth of the natural size. The

drawings of each block were then fitted together and traced off on to a single sheet of paper; the resulting drawing appears in Fig. 2. The restorations shown in broken lines, were taken from similar scenes occuring in the First Court of the Temple of Sety I, or from the interior eastern wall of the Second Court, and the western and northern exterior walls of the neighbouring Temple of Ramesses II.

The Decoration of the Pylon and the Terrace.

All the scenes on the casing of the terrace are framed by a border of horizontal stripes, running beneath the figures, at the top of the first course of masonry, and at each end by a narrow band of three vertical stripes, the middle one of which is wider than the others. This was probably painted in colours to form the well-known border of rectangles. It is also almost certain that much of the detail in these scenes was rendered in painting, and in general, only the main outlines were sculptured.

The first scene from the south depicts the king storming the fortress. (for these scenes see Fig. 54). This stronghold stands upon a mound, but is unfortunately damaged by the loss of the blocks on which its upper part was sculptured, and the roughly hacked out niche in its middle Below it is a bearded Asistic, pierced by Egyptian arrows, falls dying. (Pl. XXVII *A*). This man has pronounced Semitic features, and full bushy beard and hair, the latter bound by a fillet tied in a knot at the back of the head. He wears a long robe, with an elbow-length cape and a round necklace, and appears to have a quiver slung over his shoulder. In front of him, a comrade plunges headlong to the ground, he is also pierced by an arrow, and had

apparently fallen from the battlements of the fortress. All that remains of the colossal figure of the king are his sandalled feet, wide spread as he rushes forward to storm the fortress. In his invincible progress, he tramples upon the prostrate forms of his enemies, who are shown writting upon the ground in graphic attitudes of agony and fear. Behind the king is his waiting chariot, attended by the charioteer. This man, clad in a long robe, tied at the waist by a sash with hanging ends, has dismounted from the car, and is watching the exploits of his royal master. He is apparently holding the reins, and the pair of stallions attached to the chariot, paw the ground impatiently. Only the lower parts of the bodies of these animals and their legs remain, but these are so very much better drawn than is usual when the Egyptian artists depicted horses. The restless, nervous action of their legs is very true to nature, and this is also the case with all the representations of horses occuring in these scenes. Avertical band of inscription terminates the scene, but only the lower end of it survives; it reads:

" . . . *mi it. f Mnt nb Wȝst.*" . . , like his father Monthu, lord of Thebes".

This once imposing scene occupied most of the central part of the wall. The dominant figure was, of course, that of the king. Mounted in his chariot, with the horses running at full gallop, he was raining arrows with unerring aim upon his enemies, who fell dead and dying under the flying hooves of his horses. To the left of this once magnificant group, soldiers of the Egyptian infantry engage in hand-to-hand combat with the enemy, while their comrades in the chariot corps pursue the fugitives. (Pls. XXVII *A* and XXVIII *A*, *B*.)

The king was followed into battle by one of his sons, who, mounted in a chariot, is proving himself to be as good an archer as his illustrious father. This group is in a much better state of preservation, and the drawing of the figures of both men and horses gives a remarkable impression of swift and violent action. The prince has the reins tied around him in order to leave his hands free to fight, and another figure stands beside him in the chariot. This figure places his left arm around the prince's body, to support and steady him; with his right hand he grasps the arrow which the prince is about to let fly, as though to direct its aim, and apparently carries a shield on his right arm. (Pl. XXIX *A*)

This second figure is certainly not that of a charioteer, as the prince himself is driving the chariot. Furthermore, we should not expect to see a charioteer holding a King's son in a supporting embrace. But lf we may judge by a battle-scene adorning the gilded chariot-body of Thuthmosis IV, found in his tomb in the Valley of Kings, the second figure may be that of the War-god Monthu, guarding and assisting his royal protegee. Between the back af the horses heads and the edge of the shield, are traces of two vertical lines of inscription.

Terminating the scene was a vertical inscription, of which only the lower part now remainsh it reads:—

"*. . .(R)-mss ḥrj ir wr.w ẖsj m gbb.*"
Ramesses II is about to make the vile great ones in heaps of corpses.

This scene also has a parallel in the First Court of the Temple of Sety I, where it occurs almost in the centre of the southern interior wall.

The following scene shows the victorious Pharaoh, attended by his officers, soldiers, and the great men of his kingdom, surveying the evidence of his victory, namely, the hands cut off from the enemy dead, and the bound, living prisoners. Doubtless in the now destroyed upper registers, were representations of gold and silver vases, costly weapons, and other spoils of war.

The gigantic figure of the king dominated the scene, as he stood upon a mat placed upon the bodies of two bound prisoners. (Pl. XXIX *B*). Behind him are the signs written vertically, the end of the customary formulae of protection and welfare. Before the king are the lower parts of three vertical lines of inscription. Of these, the first (from left to right) refers to a deputation of notables, the second and third lines refer to the king and read:

(1) " . . . *it.f Imn nj wdw n.f hm* . . . . "

" . . . his father Amun accordingly decreed to me (or my majesty)"

(2) " . . . *stj.t ḥr ṯbt. wj*". " . . . everthrown under (thy) sandals".

In front of the King is a deputation of notables, led by a prince and the vizier, acclaiming his victory. In front of the former man, the first of the three vertical lines of text reads :—

" . . . *Sj-njswt n ẖt.f mr.f rpʿtj sš njswt mšʿw* . . . "
" . . . the king's son of his body, his beloved, the hereditary prince, the king'scribe and overseer of the army . . . "

Behind the deputation, a military scribe is noting down the number of the severed hands, piled in two heaps before him, while to the right is a group of four living prisoners, bound

together by a rope which passes round the neck of each man. In addition, their hands and arms are tied in various attitudes. All are bearded Asiatics, and wear long robes, but a slight difference in costume suggests that they may belong to different tribes or nations. The first and third men have short hair, but the second and fourth have bushy hair, of shoulder length, bound by a fillet. (Pl. XXX, *A*).

Behind the figure of the king, the casing is in a somewhat better state of preservation, and parts of an upper register of figures still exist. On it was shown a representation of the king's waiting chariot, with the charioteer, sandal-bearer and attendant grooms. The latter are soothing the horses, made fretful and nervous by the cheering of a group of soldiers, shown in the lower register. This group of three soldiers, one of whom is a standard-bearer, is particularly interesting from an artistic point of view. The men, heads flung back, mouths open, and arms raises, seem to be shouting the praise of their king. They are all clad alike in long kilts, gathered up in front, and allowed to droop behind, and have large, leaf-shaped aprons, perhaps of leather, attached to the front of their girdles. The faces of these men are among the rare examples in Egyptian art where individual expression is shown. These are not the suave, urbane, formal types usually seen as subsidary figures, but are rough and rugged soldiers, whose humourous, somewhat coarse features and lined faces suggest that they are the seasoned veterans of many an ardous compaign. Similar types to these also occur in the wonderful, but fragmentary, reliefs on the now scattered blocks from the Memphite tomb of Horemheb.

In direct contrast to the soldiers are the men who make up the rest of the group. These appear to be high-ranking officials, personal attendants of the king. They have shaven heads, and are clad in long, full garments. All bow reverently

in the direction of their Lord, drooping the right hand to knee level. The first man bears a rectangular object, bound to his shoulders by a wide scarf, which is knotted upon his right shoulder and has long, fluttering ends. In his left hand he carries a slender wand, tipped with a papyrus-shaped head. He also has a long, narrow band of material, folded double, and having the long ends twisted around his forearm, with the ends flying out behind him. In front of his head is inscribed his title "Imj ḫntj." This is an ancient priestly title, and the holder of it seems tn have been in close connection with the king. The "Imy ḫnty" also played a prominent part in the complex ceremonies of the royal Heb-sed Jubilee.

The second man is similar in attitude and dress. He also carries a folded towel, and in his right hand he carries a long-necked vase. The title inscribed in front of his head shows him as a royal butler. The third man is similar in dress to his companions, but carries in his left hand a curved wand, from the upper end of which hangs a lantern. The fourth man carries a quiver in his right hand, and a bow in his left one, he has no burden or scarf upon his shoulders. The last man also carries no burden on his shoulders, but he holds a long-necked vase in his left hand.

This terminates the scenes on the casing of the terrace.

Only one fragment of an upper register of figures occurs in the third course of masonry, which is preserved at the extreme western end of this wall. (Fig. 55). On it may be seen a vertical band of stripes, such as frame the scenes on the casing of the terrace, and the feet of a man.

In the lower register is shown a procession of soldiers, all of whom are marching in the direction of the Temple. They are all clad in long kilts, and at least the first

two have quivers slung over their shoulders. They all carry the curved *ḫpš* battle-axe in their right hands. Note the natural manner in which these weapons are carried, each at a different angle, Their handles are provided with a thong that could be looped over the fighter's wrist, and thus prevent the weapon from being snatched away or knocked out of hand in the heat of battle.

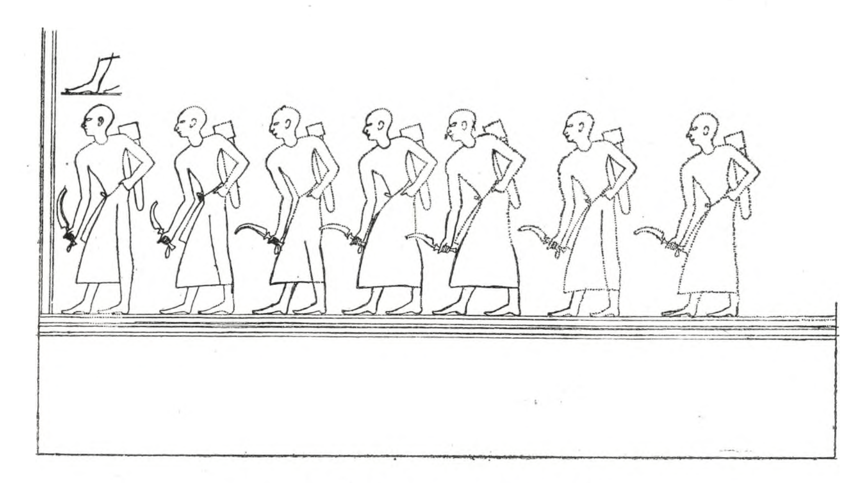


Fig. 55.—Followers of the King.

The remainder of the casing of this wall is denuded down in the first course of masonry, and only the border of horizontal stripes remains upon it.

After running eastwards for a distance of 4.20 m., this wall turns at right angles tn the north, for a further 1.4 m., when it joins the wall of the staircase, running east again. On this short section of the wall (1.4 m.) are the ends of two vertical lines of inscription in large, deeply out hieroglyphs, stating that the king was beloved by Amenre and Mut. (Fig. 56).

Although the surface of these reliefs have suffered much damage from erosion, yet the scenes that remain are well worthy of study, not only on account of their subject matter,

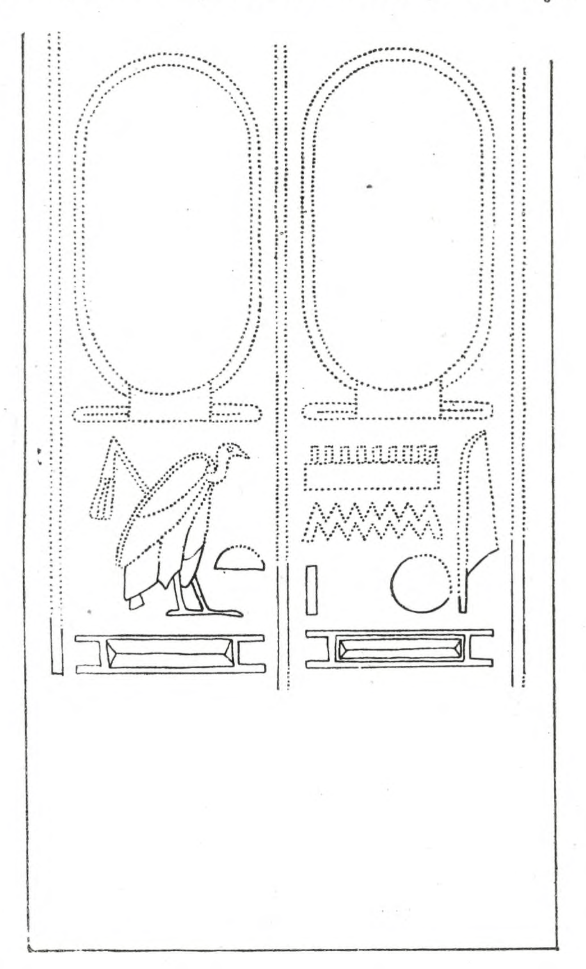


Fig. 56.—Inscription on the southern side of the staircase.

but for their artistic value. We have already mentioned the unusually good drawing of the figures of the horses, and the excellent character study of the cheering soldiers, and it only remains to add that in general, the art displayed here is considerably superior to that of the similar scenes on the interior southern wall of the first Court of the Temple.

Stelae and Other Finds.

The removal of the surface debris gave results in the form of late pottery of the Coptic and Graeco-Roman Periods, stelae from the same eras (see Pls. XXX *B*, XXXI, XXXII, XXXIII, and Figs, 57, 58, 59), and finally, the remains of mud-brick buildings, and fragments of limestone monuments of the Nineteenth Dynasty, which eventually proved to be the imposing remains of the Reception Hall and magazines attached to the Temple of Sety I.

The stelae just mentioned above, were found in the upper levels of the debris covering the site of the magazines. Four of these date from the Ptolemaic and Roman Periods, and two of them are unfinished. One stela seems to date from the Saitic Period, but was probably brought there from some other place in order to be re-used, as the presence of the unfinished stelae indicate that they were being manufactured in that spot, probably mostly from stones taken from the Reception Hall, and other ancient sources.

One of these stelae (Pl. XXX *B* and Fig. 57) is round-topped, made of limestone, and measures 26.0 cm. high. The decoration is executed in lightly incised outline and low relief, and the workmanship is very neat. At the to pof the stela is the winged disk, inscribed: "Behedty, the great god".

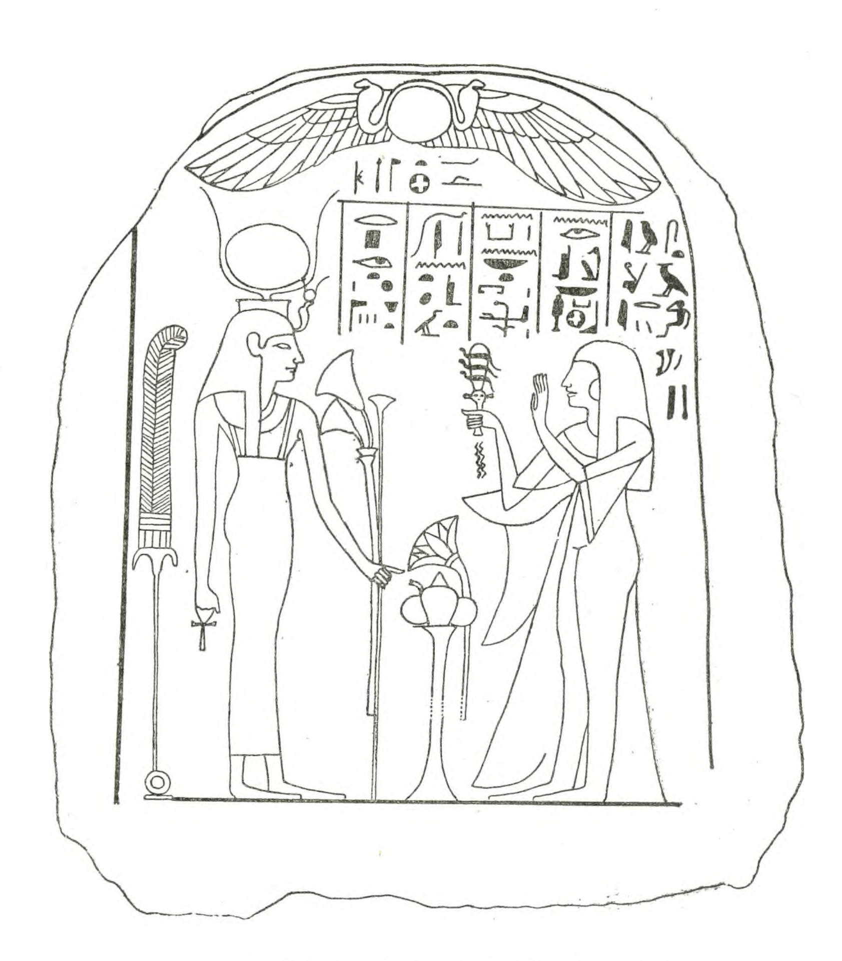


Fig. 57.—Stela of the lady Iuset-na-iryu.



Fig. 58.—Stela of Isodorus.



FIG. 59.— Stela with Coptic inscription.

Below, to the left, is the goddess Isis, wearing on the head the disk between two horns and carrying the ʿanḫ-sign and a bunch of long-stemmed papyri; behind her is a single ostrich feather fan. To the right of the scene stands a lady; she holds up a sistrum in her right hand, and the left one is raised in adoration. In front of the goddess Isis, two short, vertical lines of inscription give her name and titles of the owner. In front, above and behind the lady are also three lines of text, from which we know that her name was Iuset-na-iryu, and that she held a position as songstress of Osiris.

A second stela is of limestone, measuring 26.0 × 15.0 cm. (Pl. XXXI*A* and Fig. 58). On it is the representation of the legs and body of a male deity, facing to the right. He is clad in a corselet of scale-work, and a pleated kilt, and carries the ankh-sign in his right hand. The left arm was bent at the elbow, and the hand extended. This figure is crudely carved in very high relief. Below the feet of the god is an incised inscription, in two horizontal lines of Greek letters.

Apparently the stela was made for a person named Isidorus.

A third stela is round-topped. It is in limestone, measuring 33 × 24cm (Pl. XXXI*B*, Fig. 59). On its upper part is a winged disk, and below it, are four lines and part of a fifth of incised Coptic letters. The lefthand ends of the lines are damaged.

The rest of the stela is blank. The presence of the sign in the fourth line, which is derived from the Egyptian *ṯi* or *ḏi*, proves that the stela dates from the Coptic period. In spite of this, the old, traditional winged disk still appears on the top of the monument.

A fourth stela, also round-topped is in limestone measurinb 38 × 27 c.m. decorated in incised outline (Pl. XXXI *C*) At the top is the winged disk with pendant uraei, and below it, the sign of heaven. The main scene shows a man standing at the right, adoring Osiris. The latter stands in the centre of the scene, facing to the right, and behind him stands a jackal-headed god, facing in the same direction. This is probably *Wepwewet,* who is more commonly represented in Abydos than Anubis. Below this scene is a horizontal band. This stela is uninscribed, but places are left vacant for inscriptions. It is probably part of stonemason's stock, and had the stela been purchased, the customer's name, and any desired inscriptions, would have been added.

The fifth stela is a Roman one, made in limestone and measures 37 × 35 cm (Pl. XXXII). It is a round-topped stela carved in relief upon a rectangular slab of hard, crystalline limestone. On the upper part is the winged disk, carved in high relief, and with fine detail. From the disk hang pendant uraei, that to the left wearing the white crown of Upper Egypt, while that to the right wears the red crown of Lower Egypt. Below the winged disk is the sign of heaven, studded with stars, and supported at each end by the *Wꜣs*-sceptres, which frame the main scene.

The greater part of the surface of this stela is occupied by a scene representing a Roman Emperor sacrificing to Osiris The cartouche containing his personal name is damaged, but it may have been Tiberius. The Emperor, clad in the tradional costume of an Egyptian Pharaoh, faces to the left, and is pouring a libation on a laden offering table. Osiris, wearing a loose, transparent robe over his mummy wrappings, stands facing to the right, on a pedestal in the form of the sign *mꜥꜣ* and occupying the central place in the scene. Behind him

stands Horus the Child, while Isis brings up the rear. All these figures, and the short, vertical texts relating to them, are carved in high relief, but beneath the scene is a horizontal inscription, incised, and apparently added after the stela had been purchased. This additional inscription is in hieratic, (see Fig. 60) while the inscriptions in the main scene are in hieroglyphs.

Fig. 60.—Graffito in the lower part of a stela of Tiberius (?).

A very curious and puzzling feature of these magazines was the presence of vast quantities of animal bones. Judging by the skulls preserved, these were all of oxen and sheep, the latter being apparently all curly horned rams, (pl. XXXIII *A*) Furthermore, most of these bones had been burned where they lay, and the fire was so fierce that it hads plintered most of the limestone doorways of the magazines, as we have already mentioned.

These animal bones certainly date from a late period, as Roman pottery was found mingled with them. (Pl. XXXIII *B*) Moreover, the magazines had already fallen into ruin before the bones were placed there.

Most of these bones were found in the western painted corridor, and in the magazines leading out of it. They were most abundant in the northern end of the Corridor, and in the third and fourth magazines. A few animal skeletons were found in the eastern Corridor, but these were unburned.

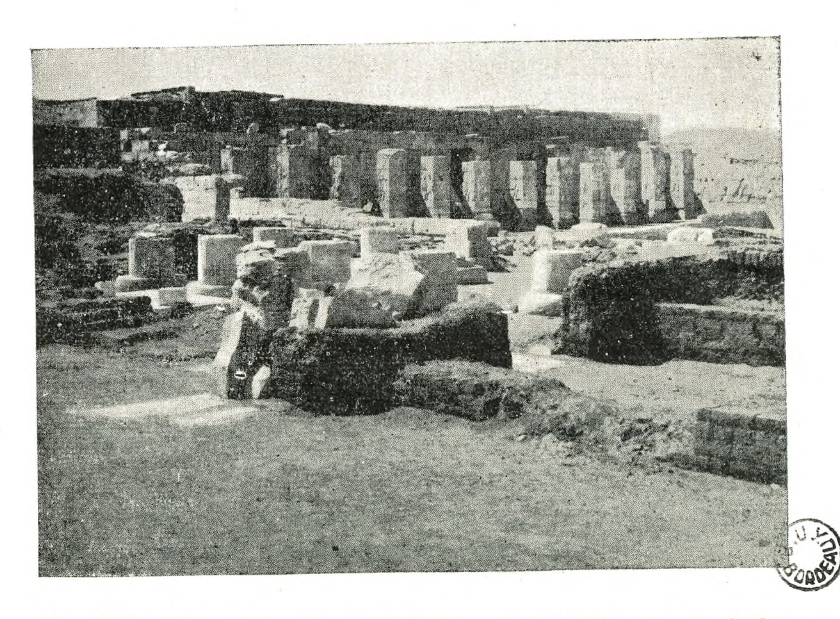
It is not easy to explain the presence of these bones. Are they the remains of animals slaughtered for sacrifice in

the Temple, and subsequently burned, either by design or accident? Against this is the fact that up to now, no scene has come to light from ancient times which shows sheep offered as a sacrifice, either to the gods or to the dead. Or do these bones represent the interment of sacred animals? In favour of this is the fact that all the preserved skulls are those of cattle, sacred to several gods, and rams of the same species as the sacred rams of *Amenre*. Herodotus mentions the custom, prevelant in Egypt in his time, in which sacred animals were buried in the place in which they had died, but later, their bones were removed, and re-buried in a sacred place. also mentions that in general, neither sheep nor goats were offered as a sacrifice, but gives as an exception, certain rites connected with the cult of Amenre in which a ram was slain.

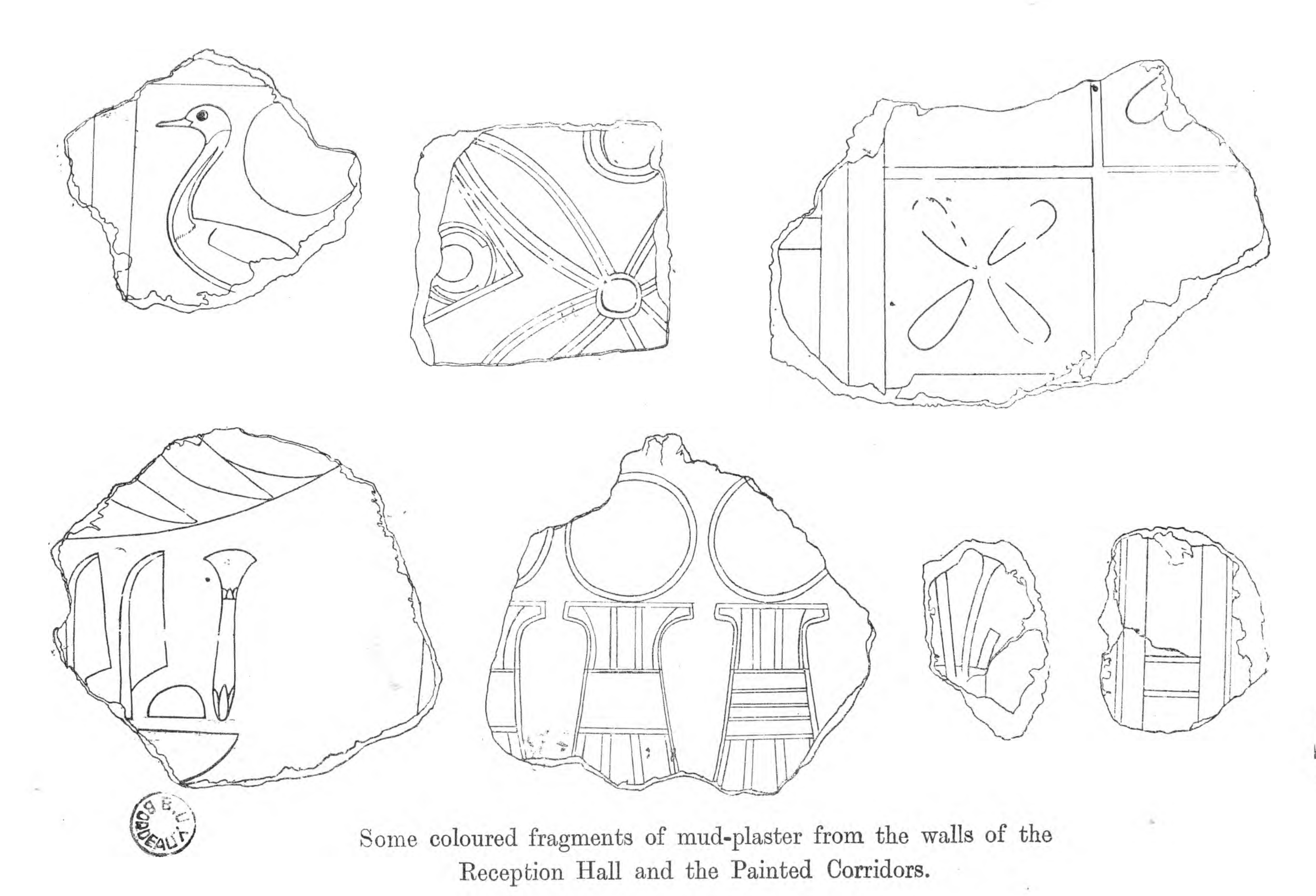
EDWARD B. GHAZOULI



A.—The preliminary clearance of the site to the east of the First Pylon of the Temple of Sety I. Sandstone blocks from the Pylon are seen lying in the trench.



B.—View takenfrom the third magazine leading out of the eastern Painted Corridor. It shows the position of the Reception Hall in relation to the Temple of Sety I.

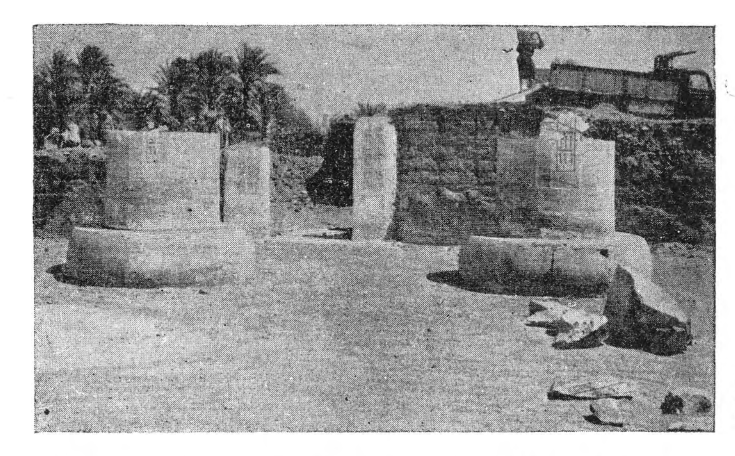


Some coloured fragments of mud-plaster from the walls of the Reception Hall and the Painted Corridors.

Pl. II



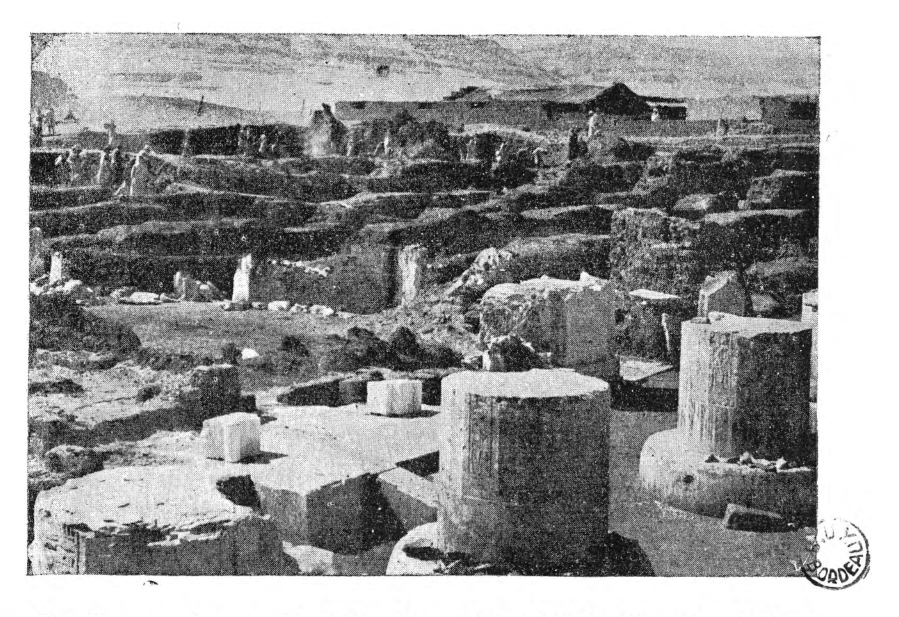
A.—Graffiti on the lower part of the eastern pilaster, in the northern wall of the Reception Hall



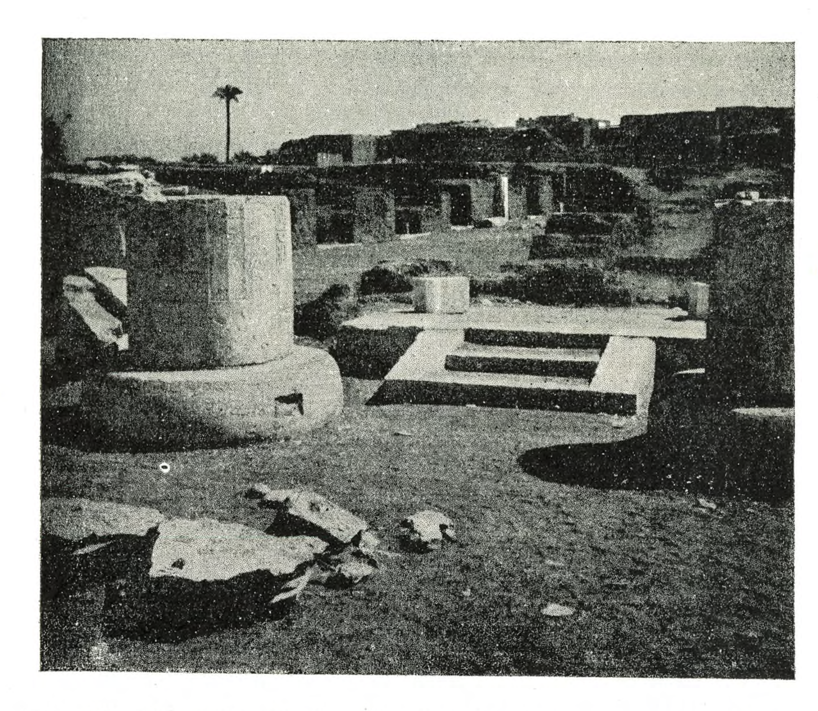
B.—The eastern side of the Reception Hall, during the course of the excavations, showing the inscriptions on the columns.



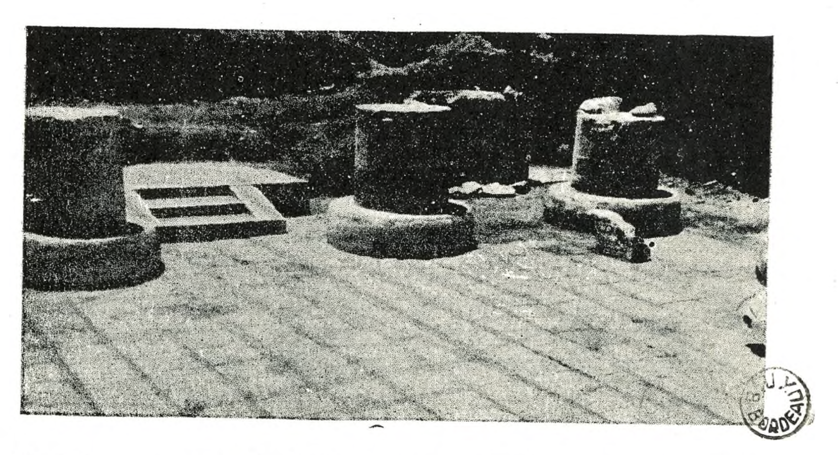
A.—The jambs of the door of the northernmost magazine, leading out of the eastern side of the Reception Hall



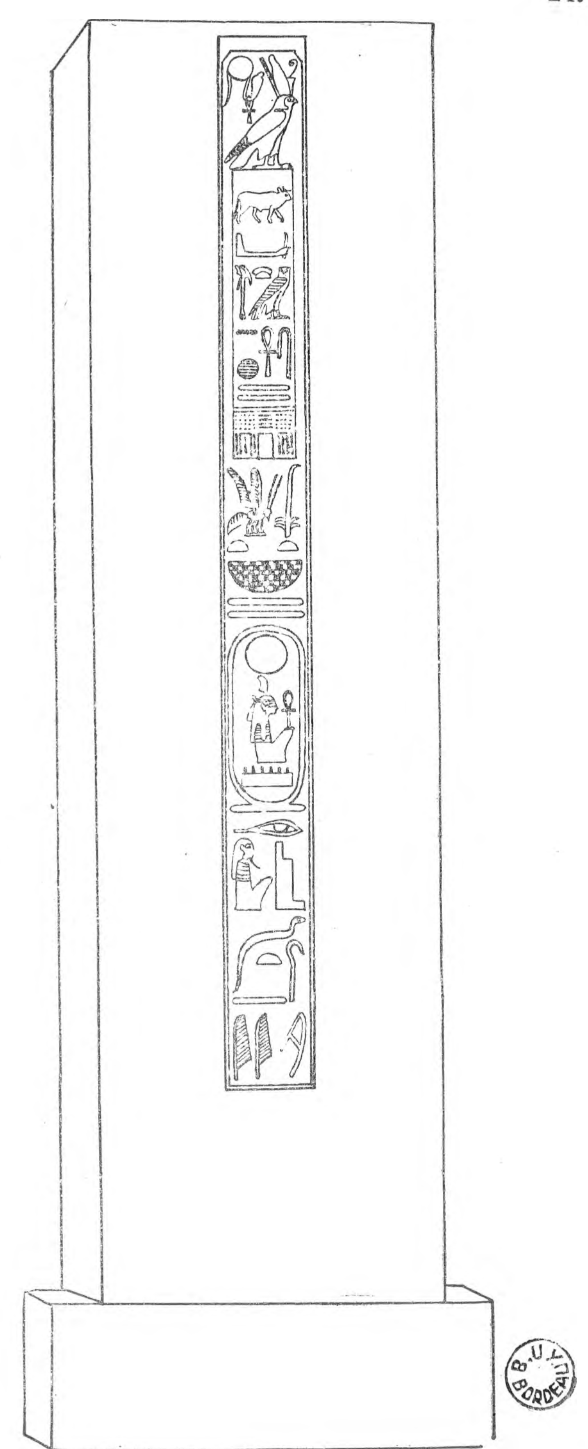
B.—The southern wall of the Reception Hall, looking South-West and showing the western magazines



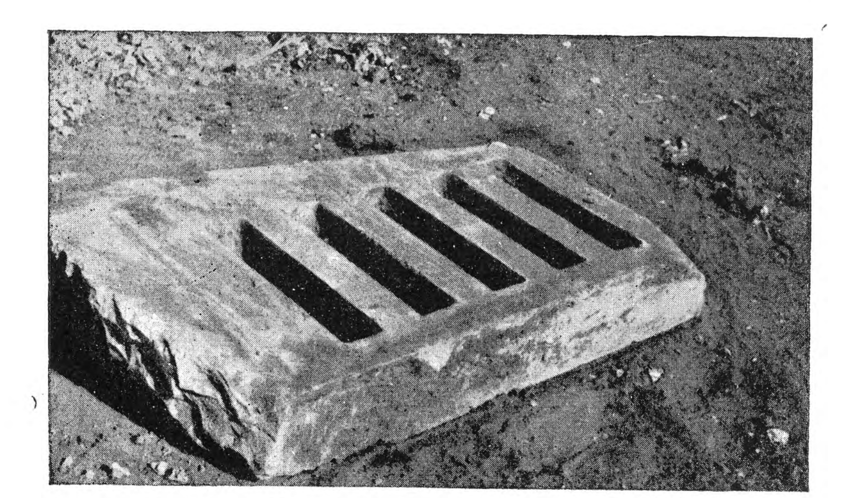
A.—The Reception Hall. The floor has been resanded in order to protect the paving tiles. Beyond the dais may be seen the eastern Painted Corridor.



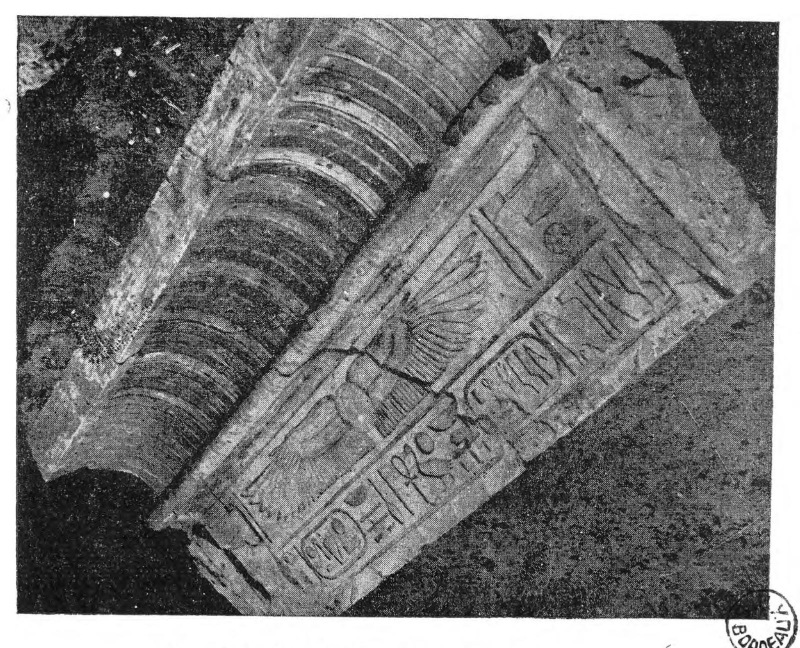
B.—The southern end of the Reception Hall, showing the dais, columns and the paving tiles



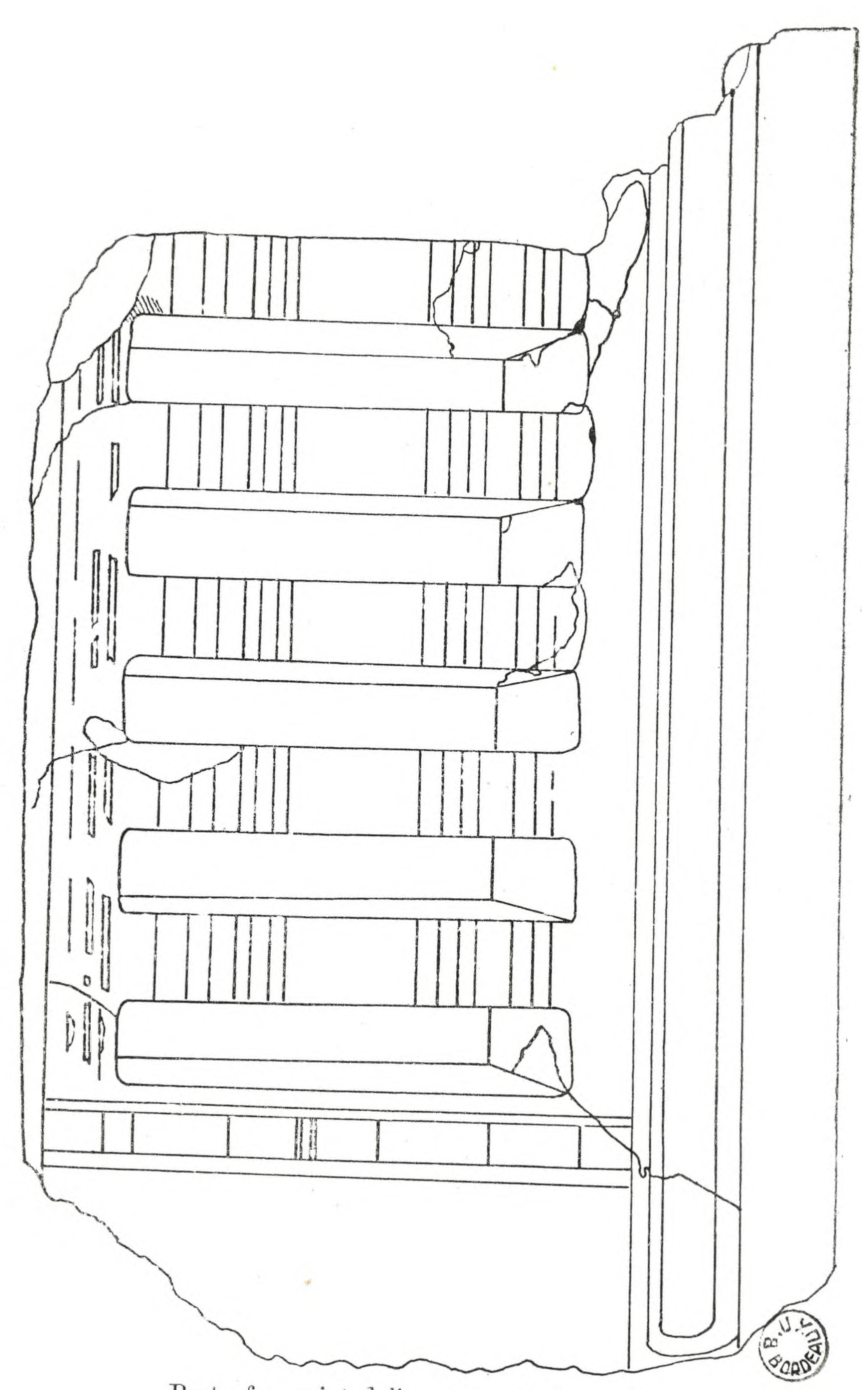
A reconstruction of the eastern plaster in the southern wall of the Reception Hall.



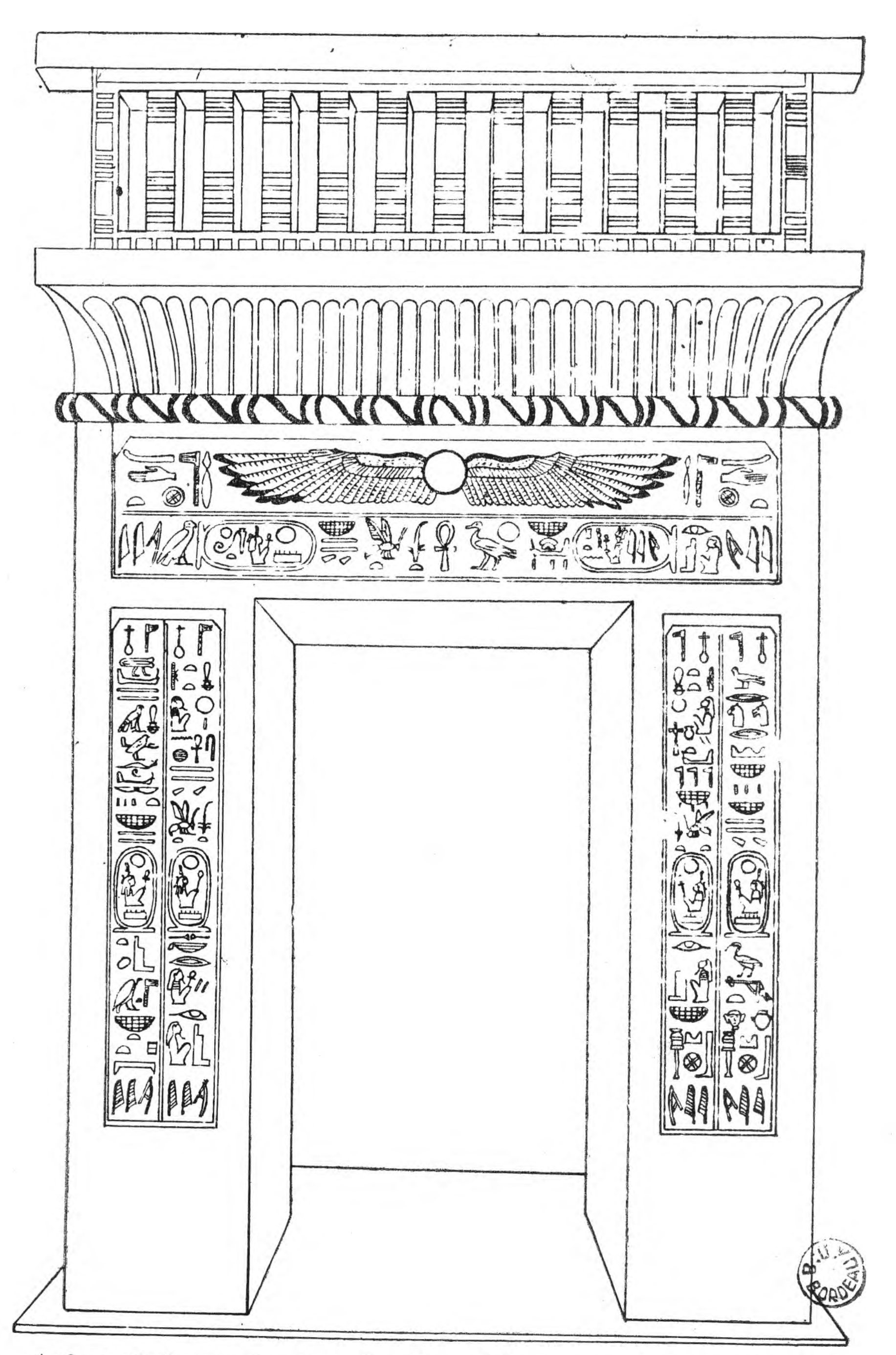
A.—A limestone window grille



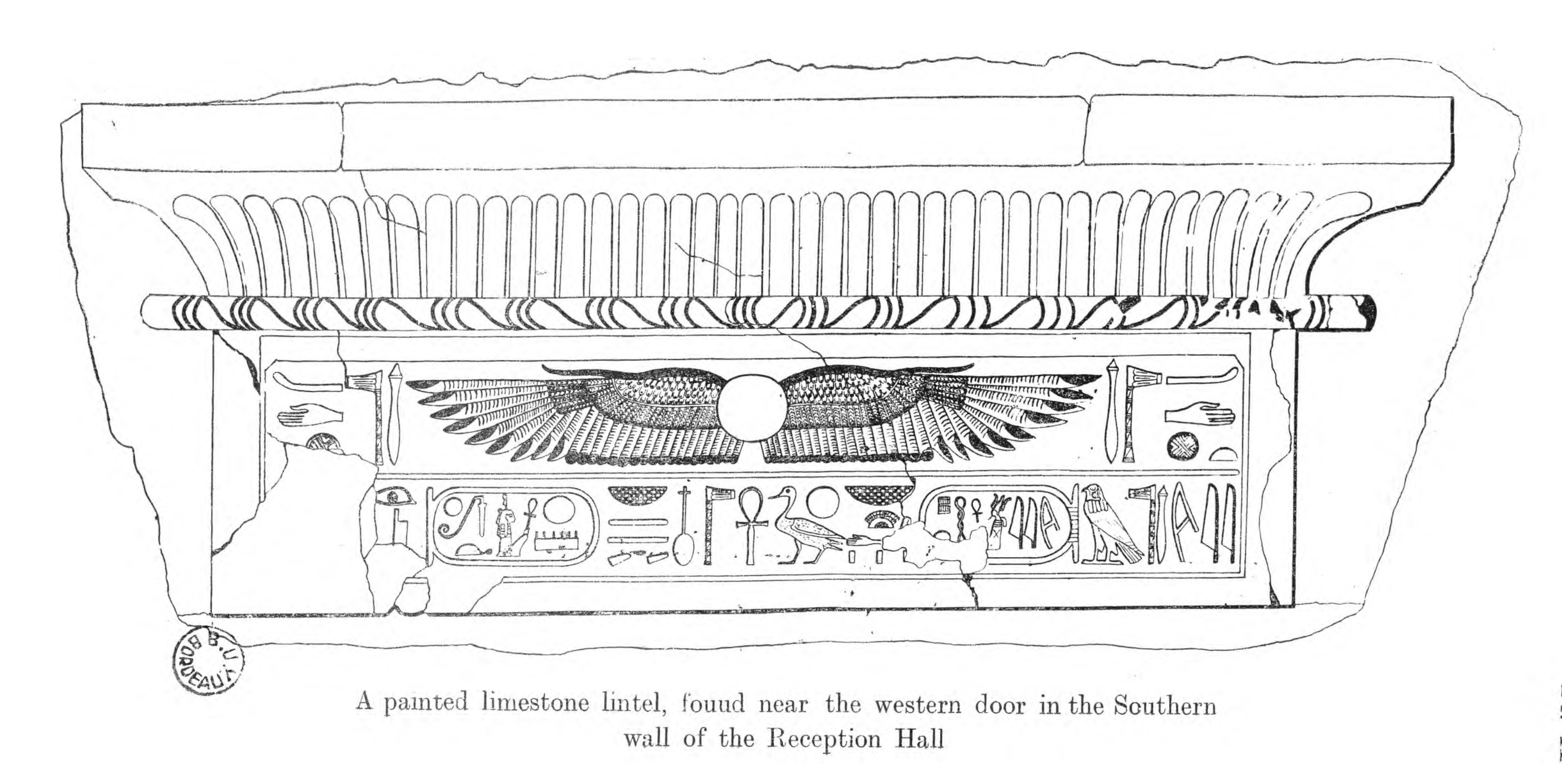
B.—A painted limestone lintel



Part of a painted limestone window grille

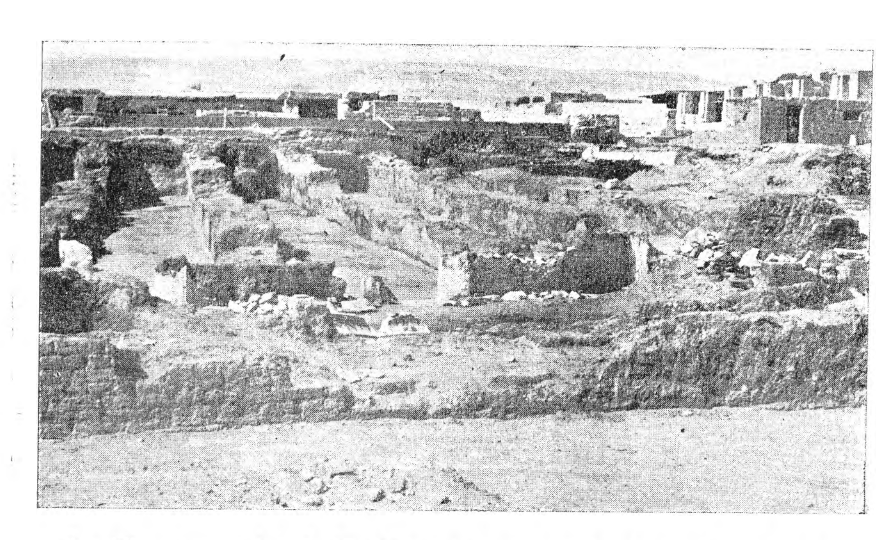


A theoretical reconstruction of a coloured doorway of the Reception Hall

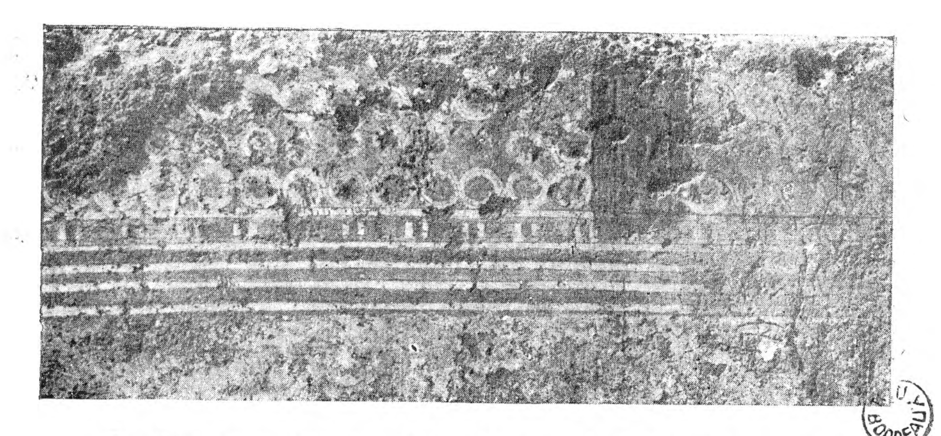


A painted limestone lintel, fouud near the western door in the Southern wall of the Reception Hall

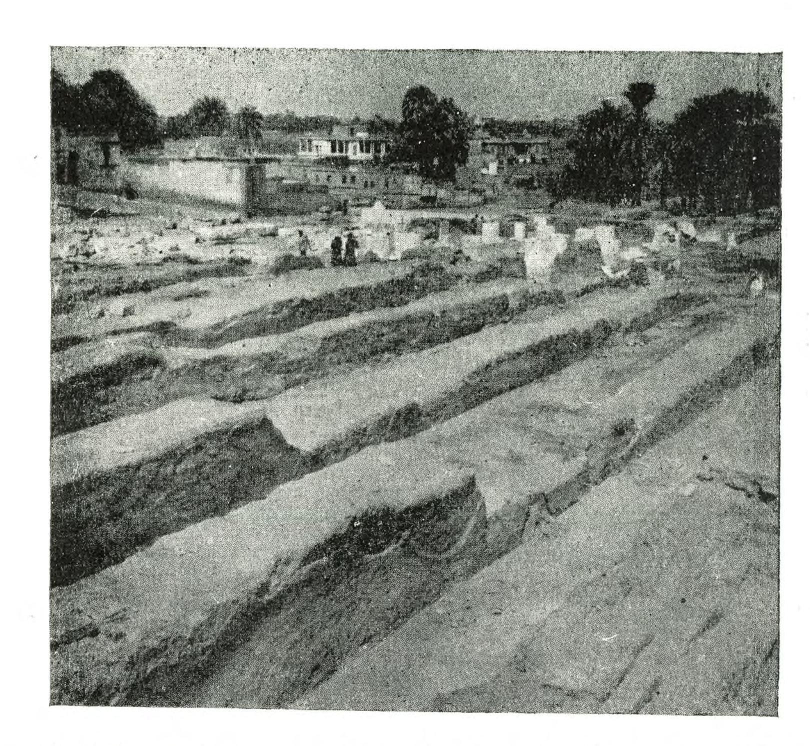
Pl. X



A.—The two painted Corridors looking west; beyond are some of the western magazines



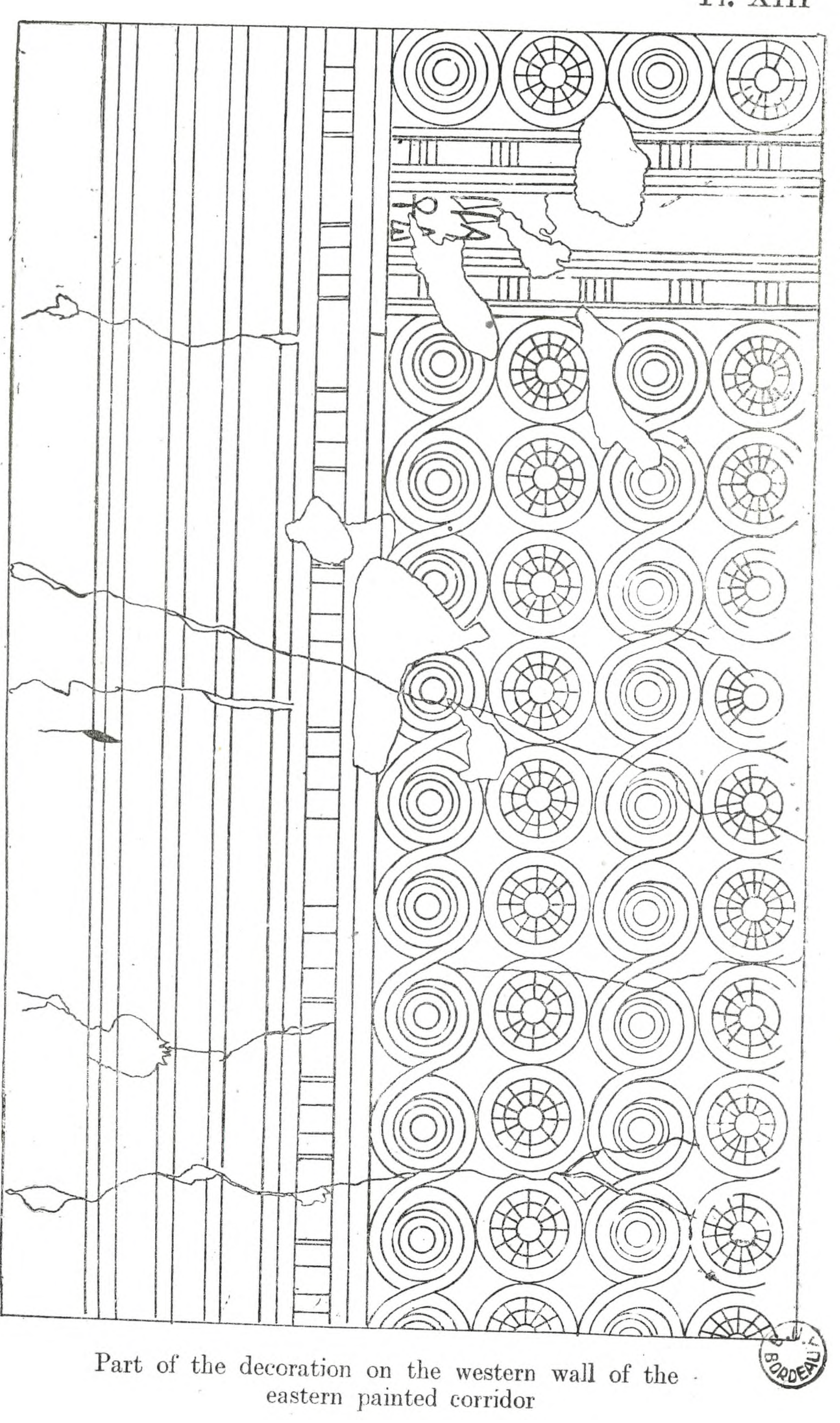
B.—The decoration on the southern end of the western wall of the eastern Painted Corridor



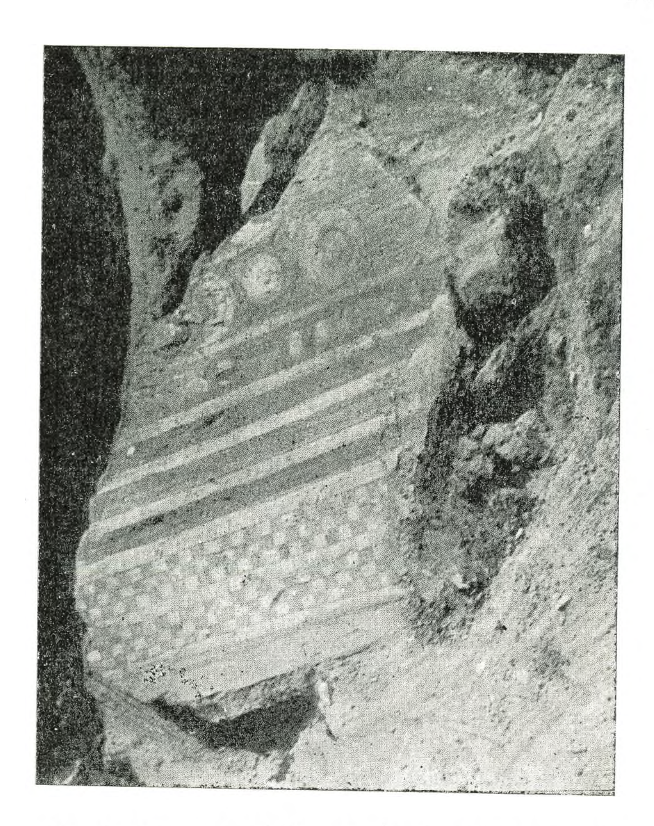
A.—The western magazines, showing the Reception Hall



B.—The western magazines: Detail of bricks used to construct the vaulted roofs



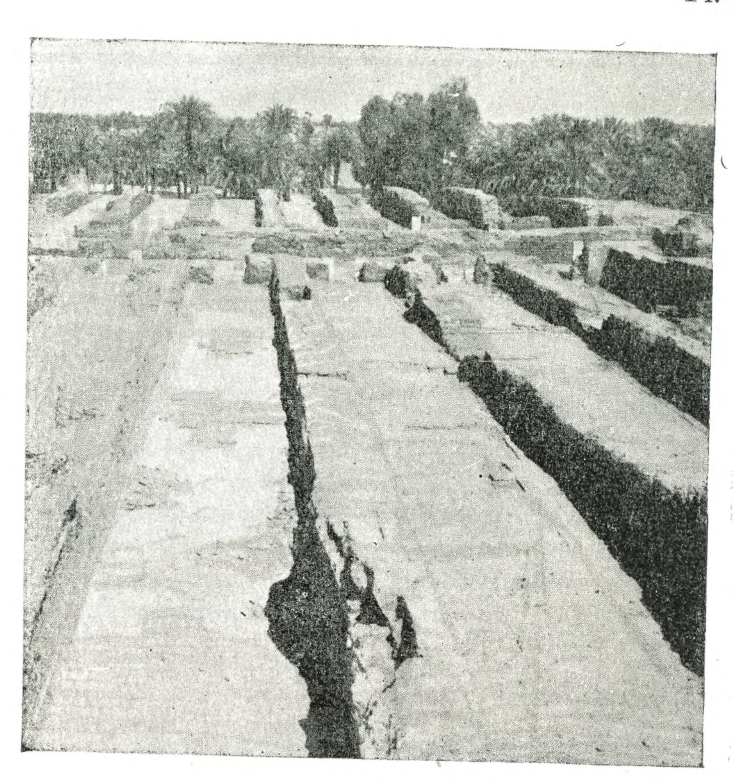
Part of the decoration on the western wall of the eastern painted corridor



A.—A fragment of the decoration of the walls of the western Painted Corridor



B.—The ninth magazine of the western row, showing the brick cross wall which converted it into a dwelling. At the left may be seen part of the decorated wall of the western Painted Corridor.



A.—The magazines, looking eastward



B.—Fragments of a painted door-lintel. Found in front of the door of the sixth magazine, in the western Painted Corridor

Pl. XVI



A.—The western magazines: Detail of the brickwork used to fill the spaces between the vaults



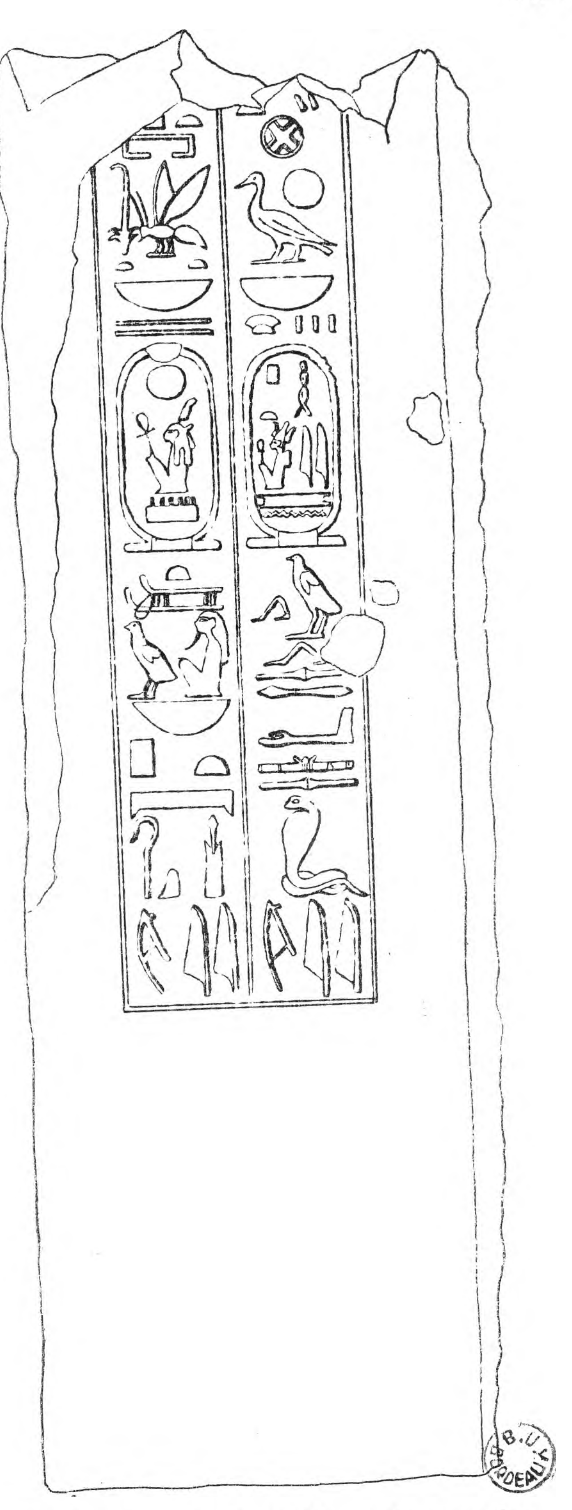
B.—The western magazines, showing the remains of the vaulted roofs, and the mud-tiled flooring



A.—The remains of vaulted roofing at the end of the western row of magazines



B.— A magazine of the western row. Note the white washed "panels", and the fragments of wood at the base of the wall.



The Southern jamb of the sixth magazine
in the eastern row.

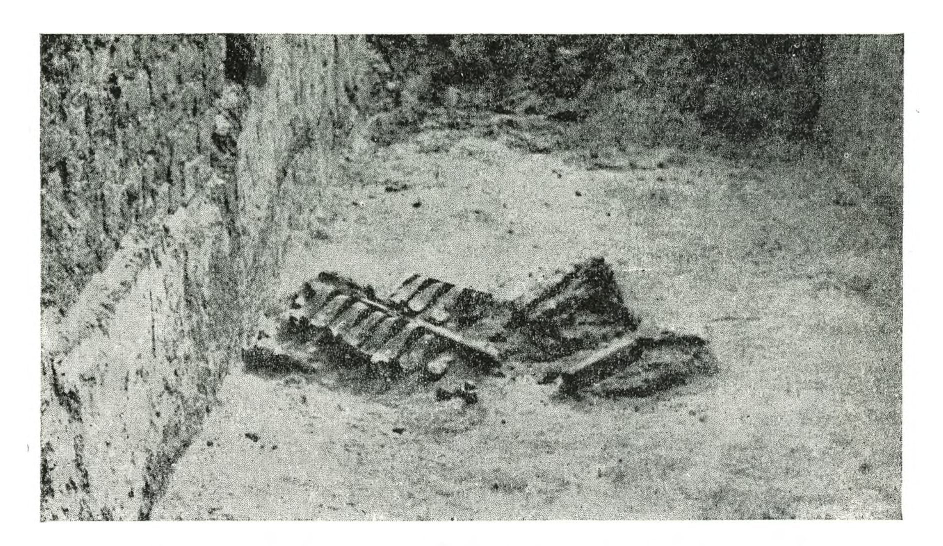
Pl. XIX



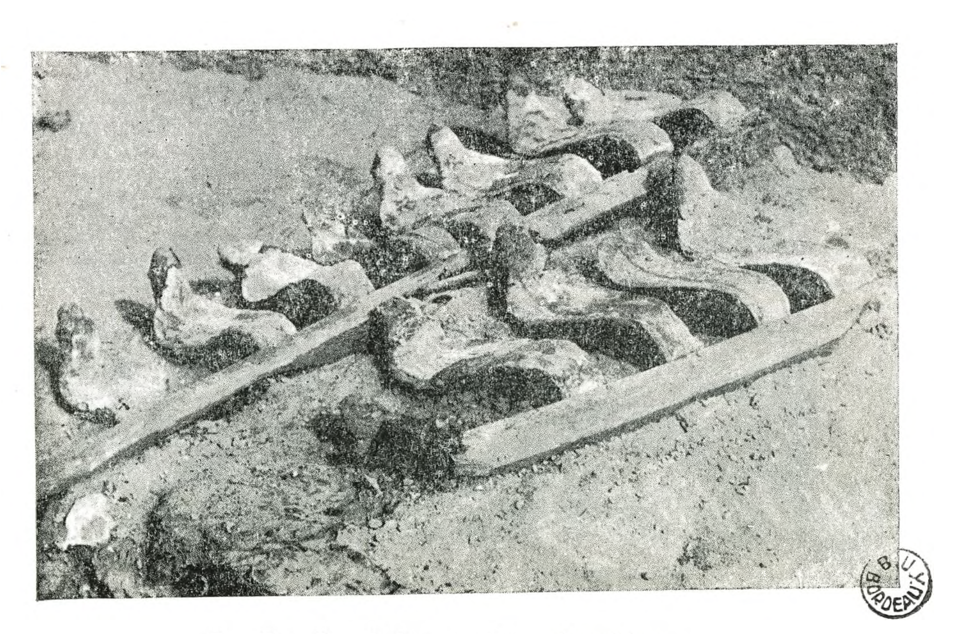
A.—The doorway of the seventh magazine leading out of the eastern Painted Corridor



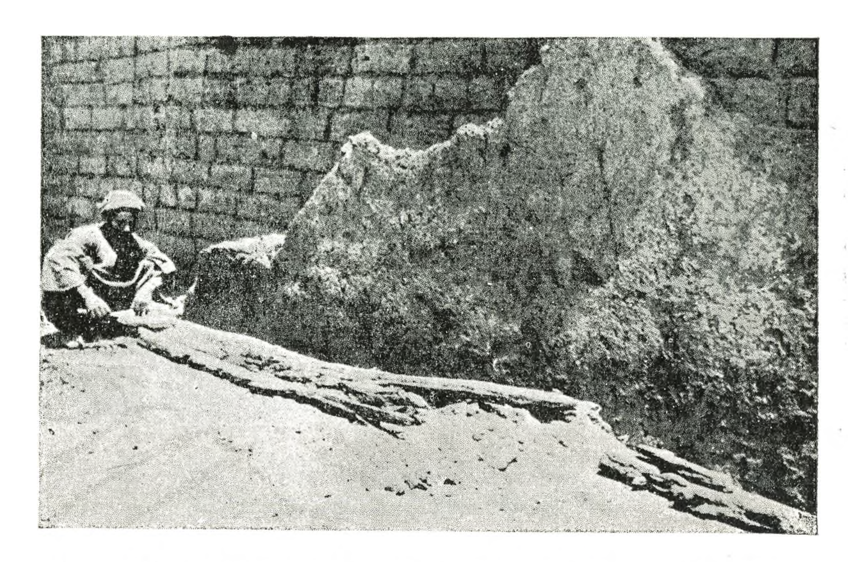
B.—The eighth and ninth magazines leading out of the eastern Painted Corridor



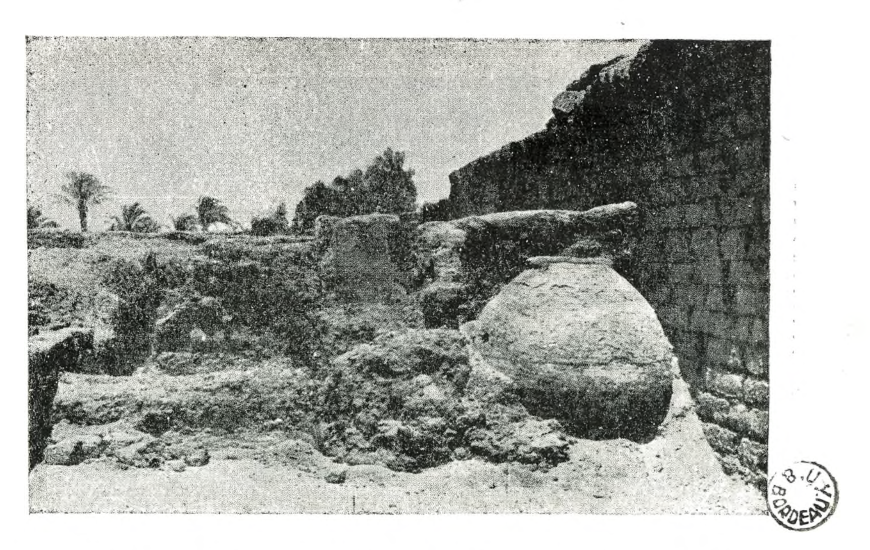
A.—Fragments of a wooden cobra-frieze, found in the tenth of the western magazines



B.—Details of the wooden cobra-frieze



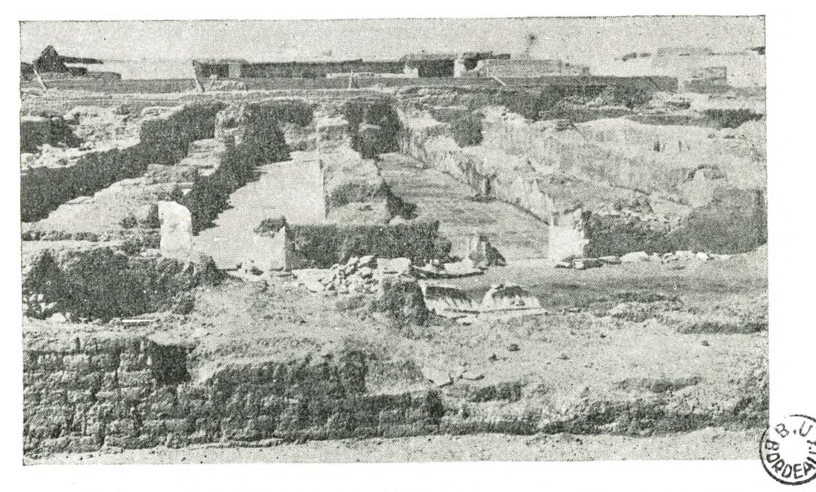
A.—Planks of wood on the floor of the tenth magazine in the western row. The wall in the view is the interior surface of the Southern Section of the Temenos Wall.



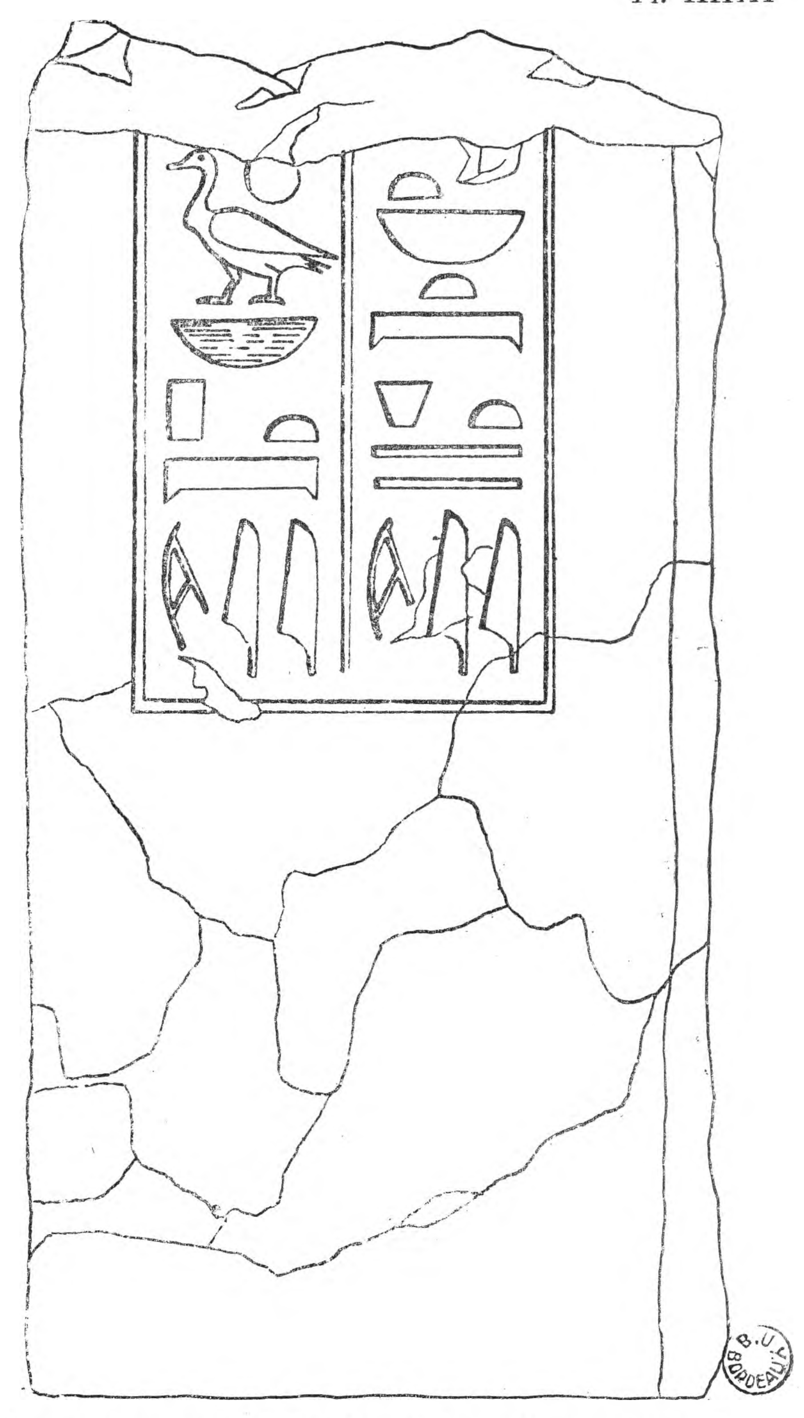
B.—A "*Soma*" found in a late dwelling constructed in the ninth magazine, of the western row



A.—The western Painted Corridor, showing door-jambs and lintels shattered by the action of fire



B.—The western Painted Corridor. Note the limestone lintel, lying as found, and beyond it the mud tiled floor of a magazine.



The northern jamb of the door of the tenth magazine in the western row



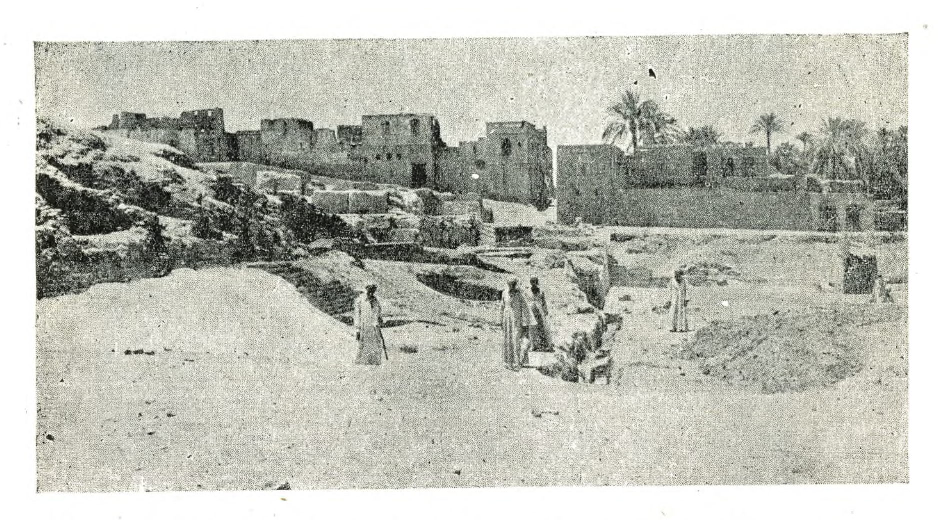
A.—A buttress on the eastern section of the Temenos Wall.



B.—Cartouches of Sety I inscribed on a corner-stone in the south-eastern angle of the Southern tower of the First Pylon

Pl. XXV

The southern angle of the First Pylon, showing the remains of the limestone doorway of the passage leading to the Reception Hall and Magazines. The small wooden door on the lower end block of the Pylon covers the cartouches of Sety I. In the foreground in part of the terrace, and behind it, the northern end of the eastern section of the Temenos Wall.



A.—The terrace and foundations of the staircase. Note the rectangular pits in the surface of the terrace, behind the figures of the men.



B.—Limestone blocks on the terrace. In the upper left-hand corner may be seen the curious square structure of Roman brickwork.



A.—The King storming an enemy fortress. The royal foot may be seen in the middle of the right-hand end of the scene.



B.—A scene from the casing of the terrace. To the left are the horses of the King's waiting chariot. To the right are scenes of hand to-hand combat between Egyptian soldiers and their Asiatic enemies.

Pl XXVIII



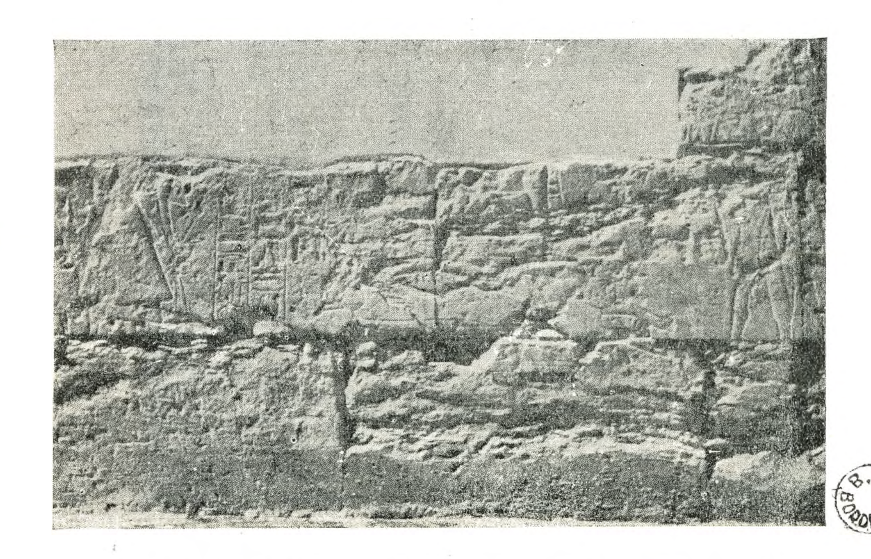
A.—The King in Battle: Egptian chariots and infantry in hand-to-hand combat with the e ı my



B.—The King charging into battle



A.—The King in Battle : A prince fighting from his charriot



B.—The Victory : The King tramples upon his enemies



A.—The Victory : A deputation of notables greats the King. To the left, a military scribe counts the hands of slain enemies.



B.—A limestone stela, apparently dating from the Saitic Period? It was found in the upper levels of the debris covering the ruins of the magazines.

Pl. XXXI

A *B* *C*

Limestone stela of the Grecco-Roman Period. Found In the upper levels of the debris covering the ruins of the magazines



A limestone stela of the Roman Period. It shows a Roman Emperor, wearing Pharaonic costume, and sacrificing to Osiris, Horus the Child, and Isis.



A.—Skulls of oxen and sheep found in the western Painted Corridor and magazines



B.—A "Pilgrim vase" of the Roman Period, found among the burned bones of cattle and rems.

BEES IN THE TEMPLE OF EDFU AND THEIR CONTROL

BY

ZAKY ISKANDER

Brief Description of the Temple:

This temple lies in the Town of Edfu about one kilometer far from the west bank of the Nile. It is built of sandstone and is, undoubtedly, the best preserved and most complete temple of all Ancient Egyptian temples.

The main parts of the temple are shown in Pl. I [1] It was all built in the Ptolemaic Period. Its construction began in 237 B.C. during the reign of Ptolemy III (Evergetes I). The main temple was completed in 212 B.C. in the time of Ptolemy IV. The pronaos was built in the time of Ptolemy VII (Evergetes II); the forecourt, the pylon and the girdle wall were added in the times of Ptolemy VIII and Ptolemy IX, in 57 B.C. [2]. The main parts of the temple behind the pylon are the forecourt, the pronaos, the hypostyle hall, the sanctuary with the chambers surrounding it, and the corridors.

The chief deity of the temple is Horus Behdet, who forms with his consort Hathor and his son Hor-sma-tawy the triad of Edfu, the Second Nome in Upper Egypt.

The temple is very wide, rectangular, about 136 m. long and 47 m. wide. Its walls are thick and high. The Pylon is about 36 m. high, while the other walls are about 10 - 20 m. high.

(1) É. CHASSINAT.—Le temple d'Edfou, Tome Neuvième, pl. I.

(2) The Temple of Edfu, Centre of Documentation and Studies on Ancient Egypt.

The pylon of the temple faces the south; and in front of it is the mammise in which the birth of the god and the king was celebrated. It is a small building consisting of an open court, an antechamber and a sanctuary.

The whole surfaces of the walls and columns are decorated with magnificent reliefs and inscriptions of very great archaeological and artistic value (see for example Pl. II).

Deposits caused by bees on the walls of the Temple :

Unfortunately, the beautiful reliefs on the outer walls of the temple were mostly concealed by the clay nests of certain kind of bees which lived in the temple since some hundreds of years. The deposits caused by these bees on the walls have increased very quickly in recent years, and the number of bees living in the temple increased to such an extent that they inhibited many visitors from entering the temple. It was, therefore, necessary to control the bees living in the temple and remove their deposits to show again the beautiful reliefs on the outer walls of the temple.

The difficulty of the problem could be ascertained especially after recording the following observations :

(1) The total area covered by the deposits on the walls of the temple itself alone was estimated as 3200 m^2.

(2) The deposits on the walls of the temple were very thick specially in the shady places such as the cornices in the east and west corridors. The thickness of the bees structures in these places ranged between 20 and 40 cms. When no more places could be found by the bees under the cornices, they built their nests in the deep lines of the reliefs (Pl. III) and in the spaces between the stones as well as in the cracks which happened to exist in these stones.

(3) Many deposits were also formed on the old mud-brick wall around the temple as well as on the new restorations of this wall which have been built in the east side in order to separate the temple from the adjacent houses in the town (Pl. IV, *A*).

(4) Many more deposits were also formed on the walls of the houses of the town itself especially under the balconies and inside the windows (Pl. IV, *B*), under the cornices (Pl. V, *A*) and on the doors of some stores which had not been used for some time (Pl. V, *B*).

Studies on the Problem :

Preliminary studies were carried out to find out a satisfactory procedure for attacking the bees and removing all their deposits as well as preventing them from reattacking the temple. These studies included :

1.—Chemical analysis of the deposits.

2.—The seasonal activity of the insect.

1—Chemical Analysis.

In March, 1950, samples of the deposits were collected from the structures of bees on the lower parts of the Mammise. They were mainly composed of sand and clay, and contained little amounts of sugars, soluble salts, fats and wax. This composition indicated that most of these deposits could be washed out and removed with water.

Accordingly, in April, 1951, an experiment was carried out to clean a small area of the walls of the Mammise with water. The experiment showed that water removed with difficulty all the deposits, but some brownish stains were left on the surface in some places, especially in the places which contained fresh nests. Most of these stains, however, could be removed with 10% ammonium hydroxide solution.

Two samples of the nests, one very old and the other comparatively new, were collected from the deposits on the walls of the temple. A third sample from the sticky contents of the new nests was also collected. The three samples were analysed quantitatively and the following results were obtained

The first sample:

This sample represented the oldest deposits. It was rather friable, yellowish grey and contained very few holes in which no visible remains of the insect or its excretions could be found. The sample, after being dried at 105° C., proved to have the following composition. [1]

	%
Coarse sand	47.59
Fine silica	18.88
Clay and silt	31.30
Soluble salts (by difference)	2.23
TOTAL	100.00

The soluble salts or compounds contain:

Sodium carbonate	0.48
Sodium chloride	0.20
Sodium sulphate	0.34
Soluble calcium hydroxide	0.18

The second and third samples:

The second sample represented the comparatively new deposits. It consisted of compact yellowish grey lumps containing many honey combs, (maximum diameter 1.6–2.3 cm) which contained few remains of old insects as well as little dry

(1) This analysis was carried out in the Chemical Department, Ministry of Agriculture, Cairo.

excretions. Microscopic examination of the powdered sample revealed the presence of few remains of insect tissues, some pollen grains and much quartz sand grains and clay particles.

The third sample was collected from the fresh excretions in the new nests, and was, therefore, contaminated with clay and sand derived from the nests. Microscopic examination of the sample revealed the presence of much pollen grains, quartz sand grains and clay.

The two samples were analysed and proved to have the following composition. [1]

	(2) %	(3) %
Moisture	3.52	5.60
Waxy and fatty matters	0.06	0.18
Resinous matter	0.08	0.30
Silica (free and combined)	69.12	60.73
Ferric and aluminium oxides	4.35	3.06
Calcium carbonate	8.20	2.14
Magnesium carbonate	1.89	1.47
Sulphates (calculated as Na_2SO_4)	0.15	0.22
Chlorides (calculated as NaCl)	0.14	0.13
Sugars	5.16	25.15
Water of hydration, insect remains, and pollen grains (by difference)	7.33	1.02
TOTAL	100.00	100.00

The composition of these samples indicated that:

(i) The very old deposits could be wholly removed by water without leaving stains on the walls since their organic contents had almost completely disappeared.

(1) These analyses were made in the Chemical Laboratory, Department of Antiquities, Cairo, by Mr. Abd El-Moez Shaheen under the supervision of the author.

(ii) The comparatively new nests as well as the fresh ones would be mostly removed by water, but the process would be slower and more difficult owing to their compactness and their higher contents of organic insoluble matter. Moreover, some brownish stains would be expected owing to the presence of waxy, fatty and resinous matters specially if the fresh nests had been built on the surface of the stone and not over the older constructions of the bees.

These conclusions agreed with the results of the experiment made by the Chemical Laboratory in 1951. Since it would be necessary to apply this method on a large scale so as to clean the whole temple in one season, another experiment was carried out in May 1953 by the Entomological Department, Ministry of Agriculture, using its better equipment of powerful water pumps provided with suitable spraying guns. This experiment showed that it would be possible to clean the walls of the whole temple in two or three months if two high-pressure water pumps could be provided.

The stains left on the surface of the stone due to the fatty and resinous matters in the new nests proved to be easily soluble in sodium hydroxide solution, alcoholic potash and less easily soluble in ammonium hydroxide solution. The ammonium hydroxide solution was, however, preferred to the other two stronger alkalis because its complete volatility would cause no efflorescence on the surface of the stone in the course of time.

Inspection after three years of the area cleaned in 1951 indicated that the slight traces of the brownish stains which had remained on the surface of the stone even after treatment with ammonium hydroxide solution, had

become much lighter and almost invisible. This showed that even if some stains would remain on the surface of the stone, they would disappear in the course of a few years.

2.—Seasonal Activity of the Insect.

The species of bees which was living in the temple was identified by the Entomological Department, Ministry of Agriculture as *Chalicodoma sicula*. It was found that its time of activity was between late November and mid-April. Each female could lay about 6 eggs, one in each cell, surrounded with honey excreted by the adults in the clay nest. This indicated that the most convenient time for the control of this pest was between mid-April and November, i.e., before the emergence and activity of the adults. Pl. VI shows a big lump of the clay nests that have accumulated on the walls of the temple in the course of hundreds of years.

Removal of the clay nests and Destroying the Larvae :

On the basis of the above study, the cleaning of the walls of the temple started on May 20, 1954 using the following procedure :

(1) The deposits were at first partly removed mechanically by means of chisels and wooden hammers, taking precautions that the chisels did not touch the stone itself (Pls. VII, *A* and IX, *A*).

(2) The remaining layers of the deposits were sprayed with water under high pressure to soften the clay and wash down most of it. For this purpose, two water pumps were used; one of 3 horse power and the other of 10 h.p. (Pl. VII, *B*) and each of them was provided with two spraying guns for treating four places at a time. The pressure produced by the 10 h.p. pump raised the water to a height of more than

40 metres thus enabling the spraying of the upper parts of the great pylon. with a strong jet of water (Pl. IX, *B*). The lower parts of the walls were reached by means of double ladders (Pl. VIII). The higher parts of the walls were reached by means of scaffoldings (Pl. IX, *A*) or by means of a hanging box (Pl. X, *B*) or by the two methods together. (Pl. IX, *B*).

(3) The softened clay was at first removed mechanically then by washing with water and a stiff brush until the surface of the stone became completely free of any adhering clay remains. This process needed much time owing to the porosity of the stone and diffusion of the fine clay particles into its pores.

(4) When the washed surface showed brown stains due to fatty, waxy or resinous matter, it was cleaned with a dilute solution of ammonium hydroxide and a brush, followed by spraying with water again.

(5) In some areas, especially those beside the recent restorations, some salt appeared. These areas were washed continuously with water until no salts appeared on the surface after drying.

(6) The clay nests which contained larvae were completely crushed and thrown into water to kill the still living larvae and avoid their conversion into adults.

Pls. XI-XIV show some parts of the inscribed walls and columns of the temple before and after cleaning. The cleaned surfaces revealed the original reliefs in a very good state. Pls. XV-XVI show some of the walls and floral columns of the Mammise before and after cleaning. It was expected that the colours under the deposits would disappear by washing with water since they are of the tempera type. It was noticed, however, shat the remaining colours appeared more

vividly and were not washed out, for example, those on the ceiling of the mammise and the sculptured capitals of some of its columns. This might have been due to the change of the solubility of the paint vehicle (adhesive) by time, as well as due to the diffusion of the pigments into the pores of the sandstone.

Protection of the Temple from further attack of the Bees:

The spraying of the walls of the temple with an insecticide such as D.D.T. in an organic solvent was found to be very expensive. The application of D.D.T. as a water emulsion on a small area of the west wall of the pylon changed the colour of the stone to such an extent that it appeared as if white-washed, a colour which could not be easily removed by washing the wall with water and a stiff brush. The use of an insecticide in any form was, therefore, rejected, especially since its effect would not last for more than one year at most and it would be necessary to repeat its application annually.

The method adopted for protecting the temple from further attack of the bees depended on getting completely rid of the insect in the whole area around the temple, and trapping any insects which might migrate to the temple from far districts.

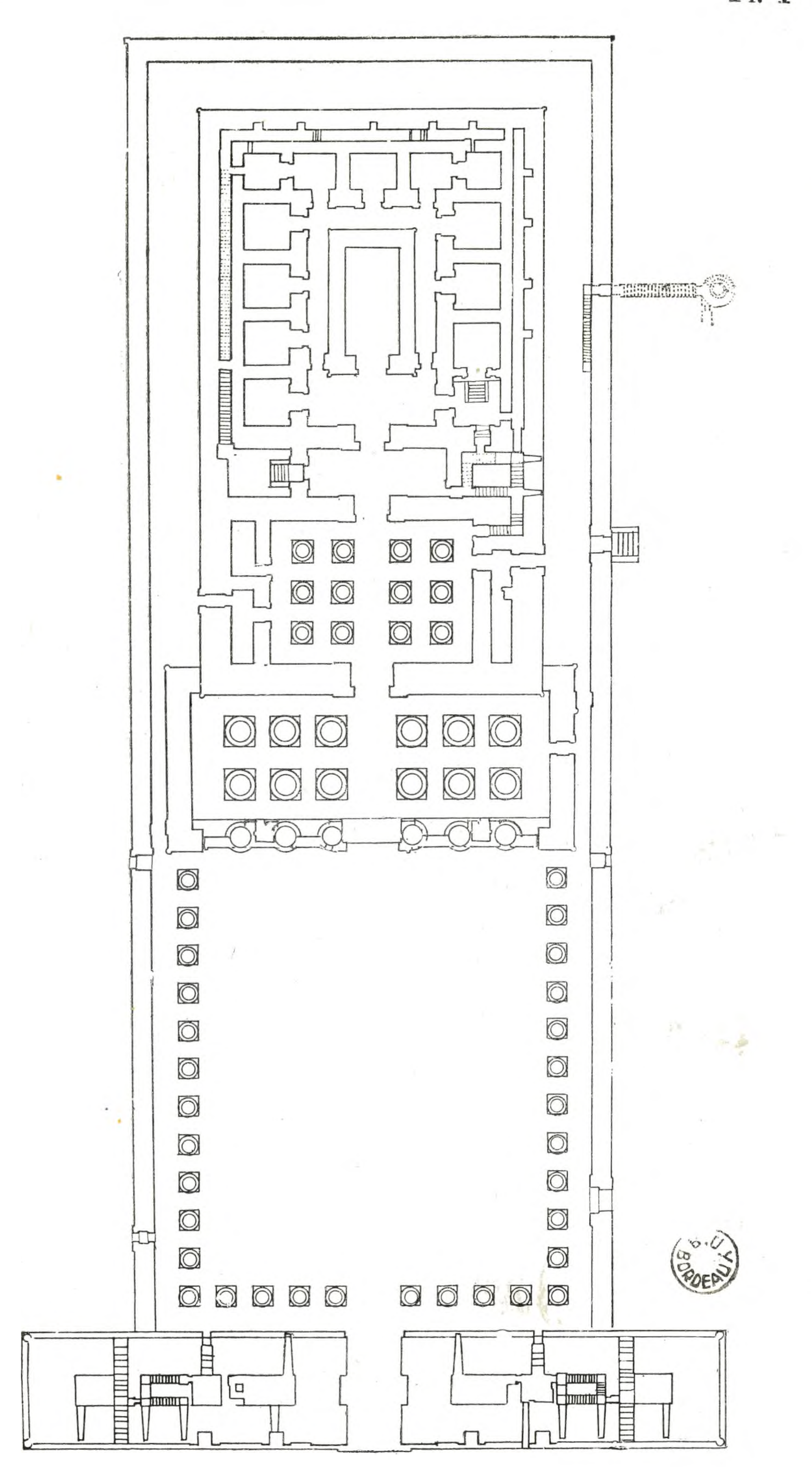
For getting completely rid of the insect in the whole area of Edfu, the nests of the bees were removed from the walls of all the buildings in the town on both banks of the Nile. This process needed about 40 workmen for two months. The larvae contained in the nests were killed by crushing the nests and throwing them into water.

For trapping the bees which might come from far places, two types of bee-traps were provided by the Entomological Department, Ministry of Agriculture. On February 12, 1955, these two types of bee-traps were tested in the Dendera

Temple which contained numerous bees of the same species as that which was living in the temple of Edfu (*Chalicodoma sicula*). The type shown in Pl. XVII proved to be more efficient. It is made of wood and medium-mesh wire gauze and has four inlets, two on each side, through which the insect enters into the trap and cannot go out again. It contains in its lower part a small drawer for holding the attracting odoriferous agent. Honey and molasses each mixed with a little water were tried as attracting agents and 78 and 63 bees respectively were trapped in 24 hours. Honey was, therefore, chosen as the attracting agent. Moreover, honey was found more suitable since it lasted for a longer time than molasses. Accordingly, the drawers of 50 traps were filled with honey, mixed with about 20% of water, and distributed in November, 1955 in the temple. They were placed in the different parts of the temple which are in the shade most of the day, since the bees preferred those places for building their nests as well as for reposing. These traps were collected by the end of April, 1956, and were found to contain some bees which might have migrated to the temple from far places. The traps have been refilled with the attracting agent every year since 1956, and by this means the temple has been fairly well protected from being re-attacked by the bees.

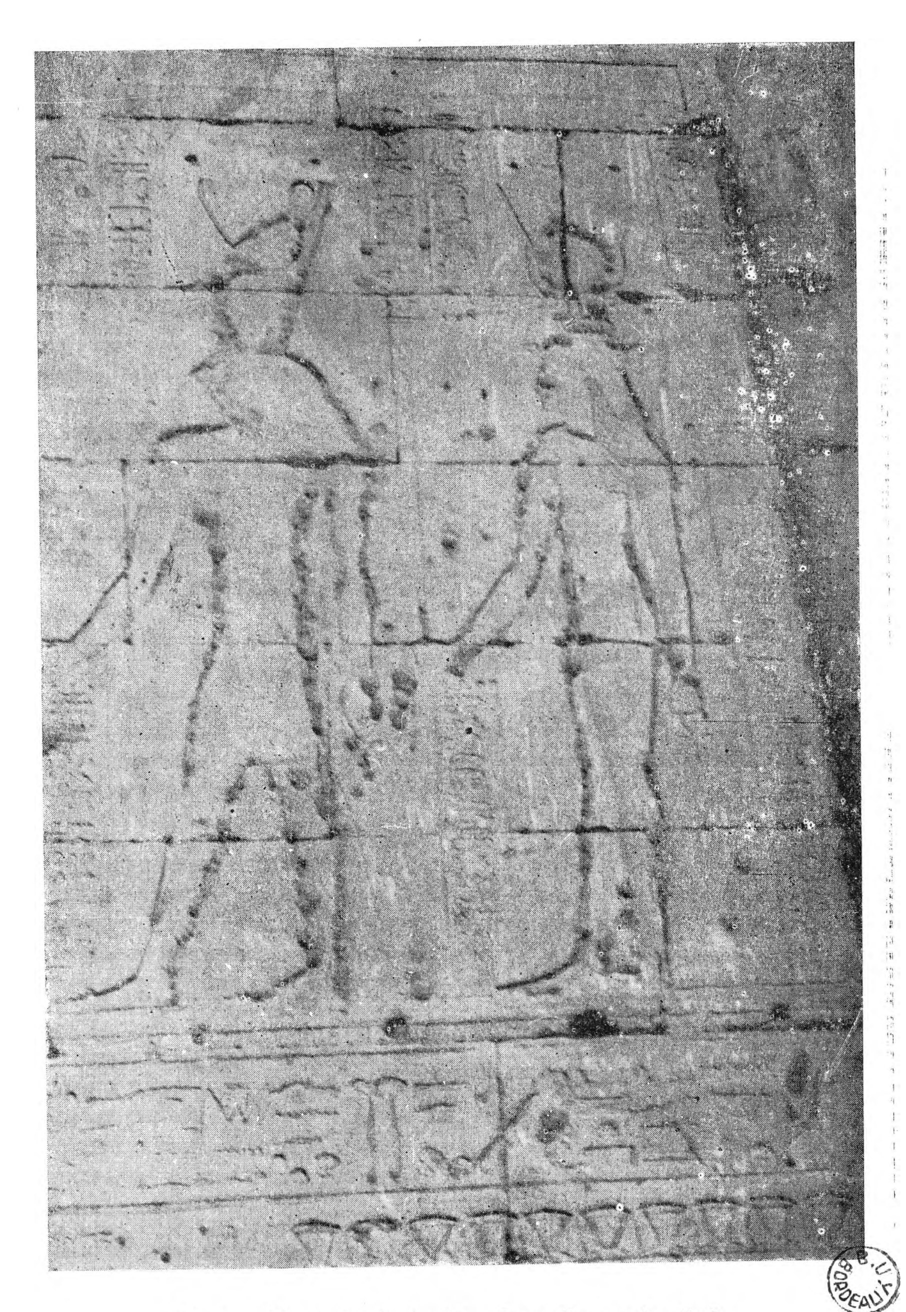
The author is greatly indebted to the members of the Entomological Department, Ministry of Agriculture, especially to Mr. Mahmoud Aassem, Mr. Wahib Ebeid and Mr. Selim Farag for their co-operation and great help. Many thanks are also due to my colleague Mr. Abd El-Latif Erfan who looked after the cleaning of the temple at Edfu most of the time during the hot summer season of 1954.

ZAKY ISKANDER

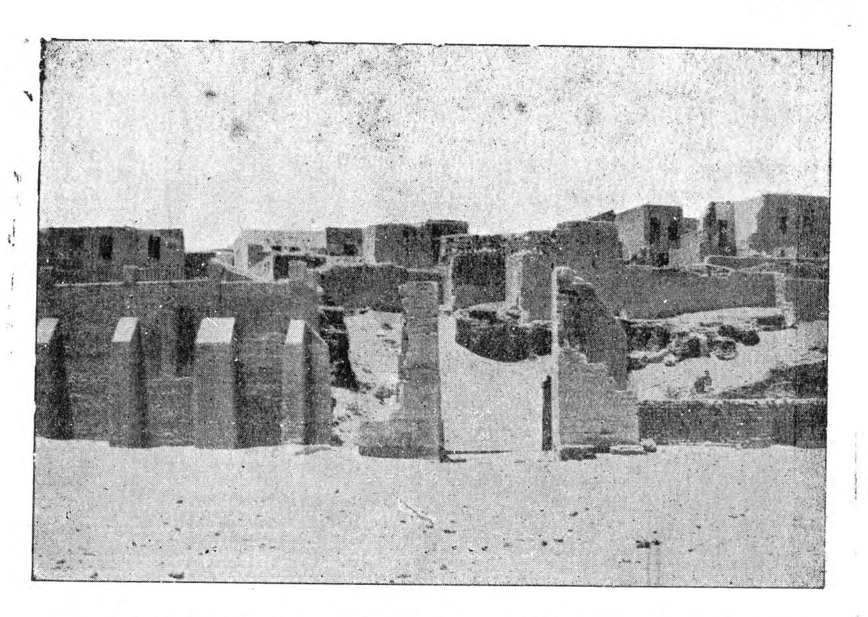




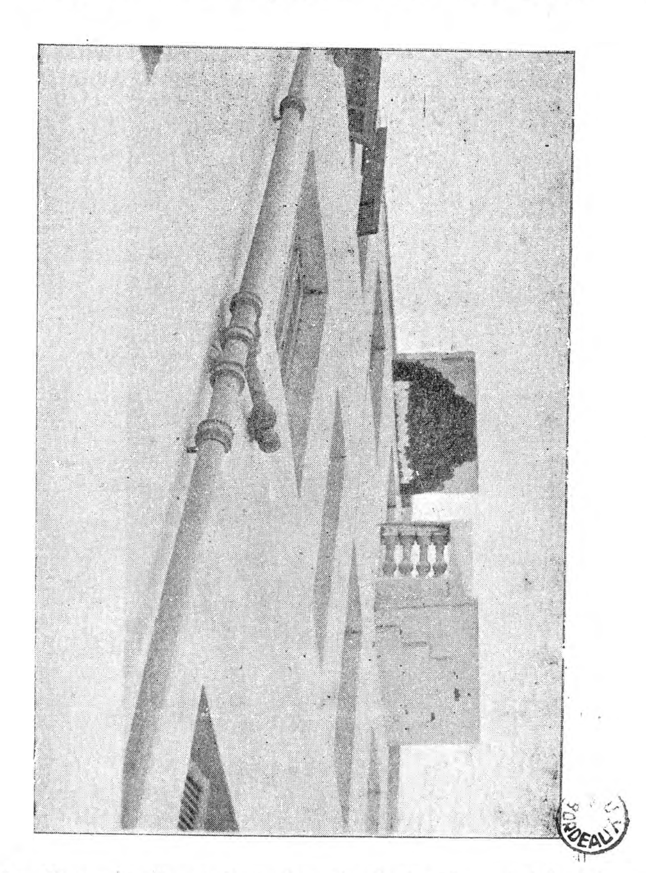
Ḥathor and Atum conducting Ptolemy Evergetes to Ḥorus Behdet
(Western corridor, east wall)



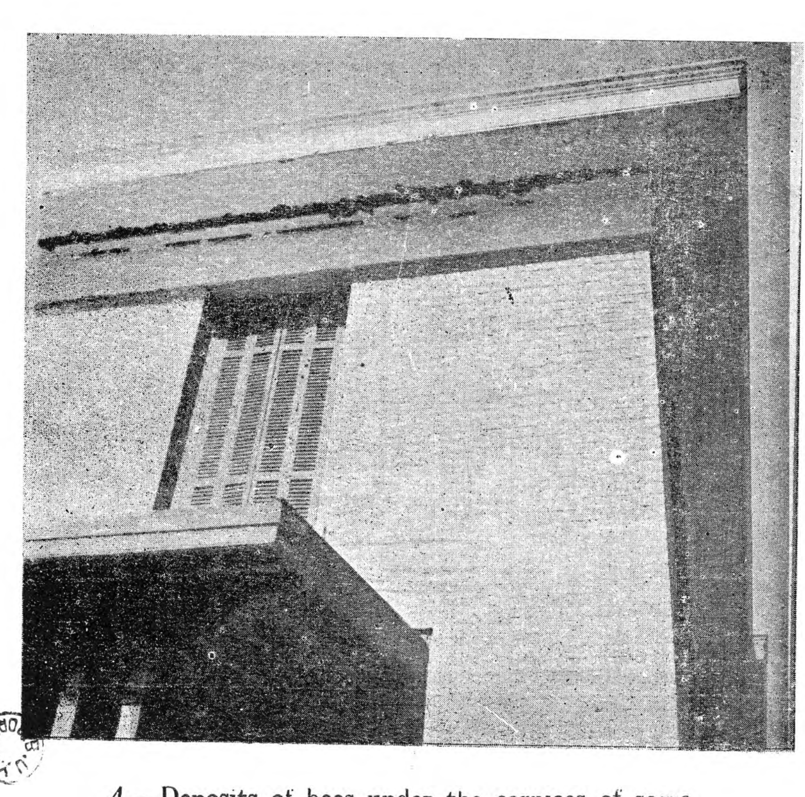
Nests of bees built in the deep lines of reliefs.



A.—The restored mud-brick wall around the temple in the east side, on which many nests of bees were built.



B.—Deposits formed under the balconies and inside the windows of the houses of Edfu



A.—Deposits of bees under the cornices of some of the houses of Edfu



B.—Deposits of bees on a door of an old store

Pl. V



A big lump of the clay nests of the bees which accumulated on the walls of the Temple, in the hands of one of the guards of the Temple.

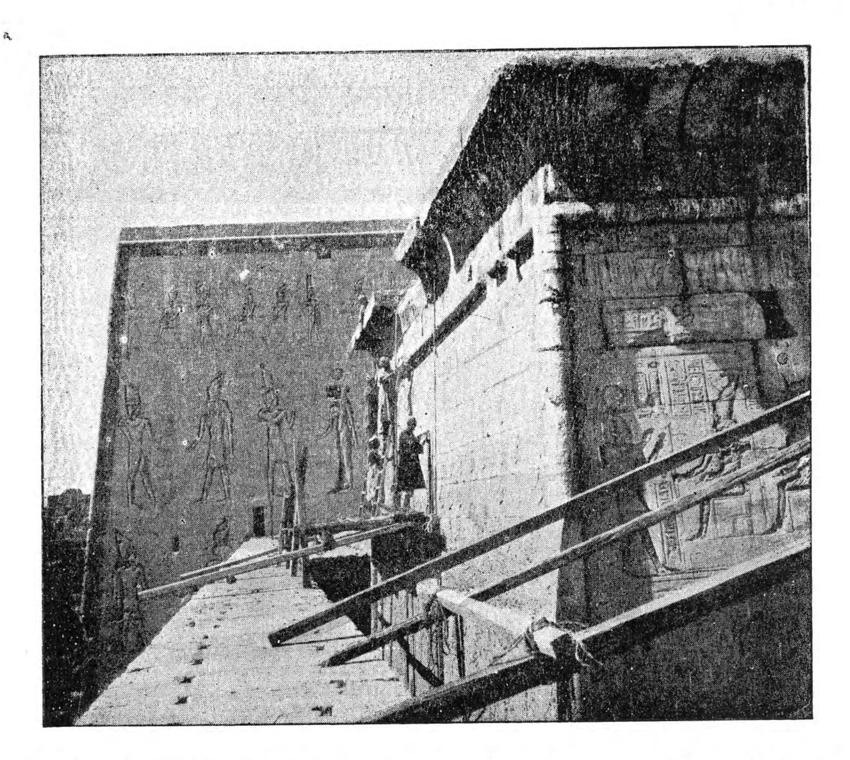
A.—Partial removal of the nests by means of chisels and hammers from the lower parts of the walls



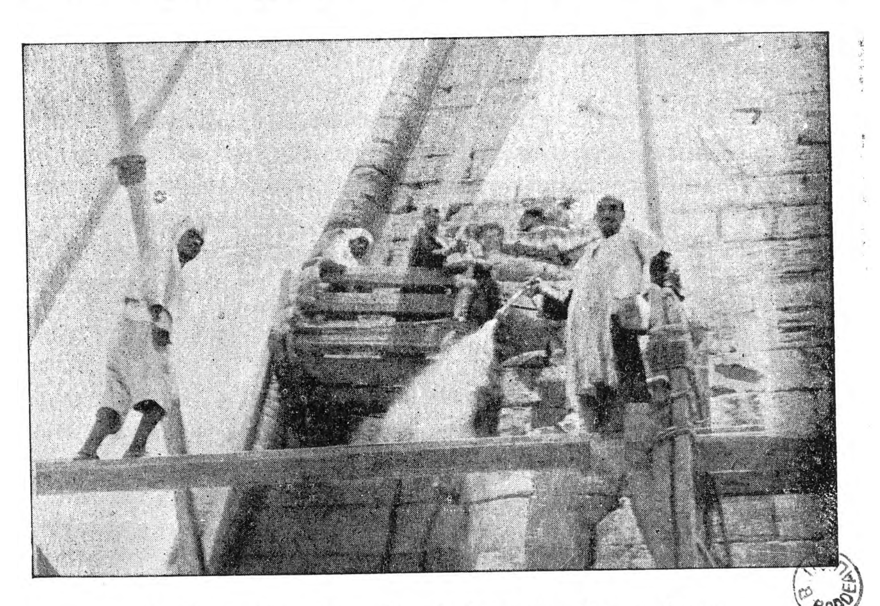
B.—Water pump of 10 h.p. for pressing the water to a height allowing for the spraying of the upper parts of the pylon



Spraying the lower parts of the walls

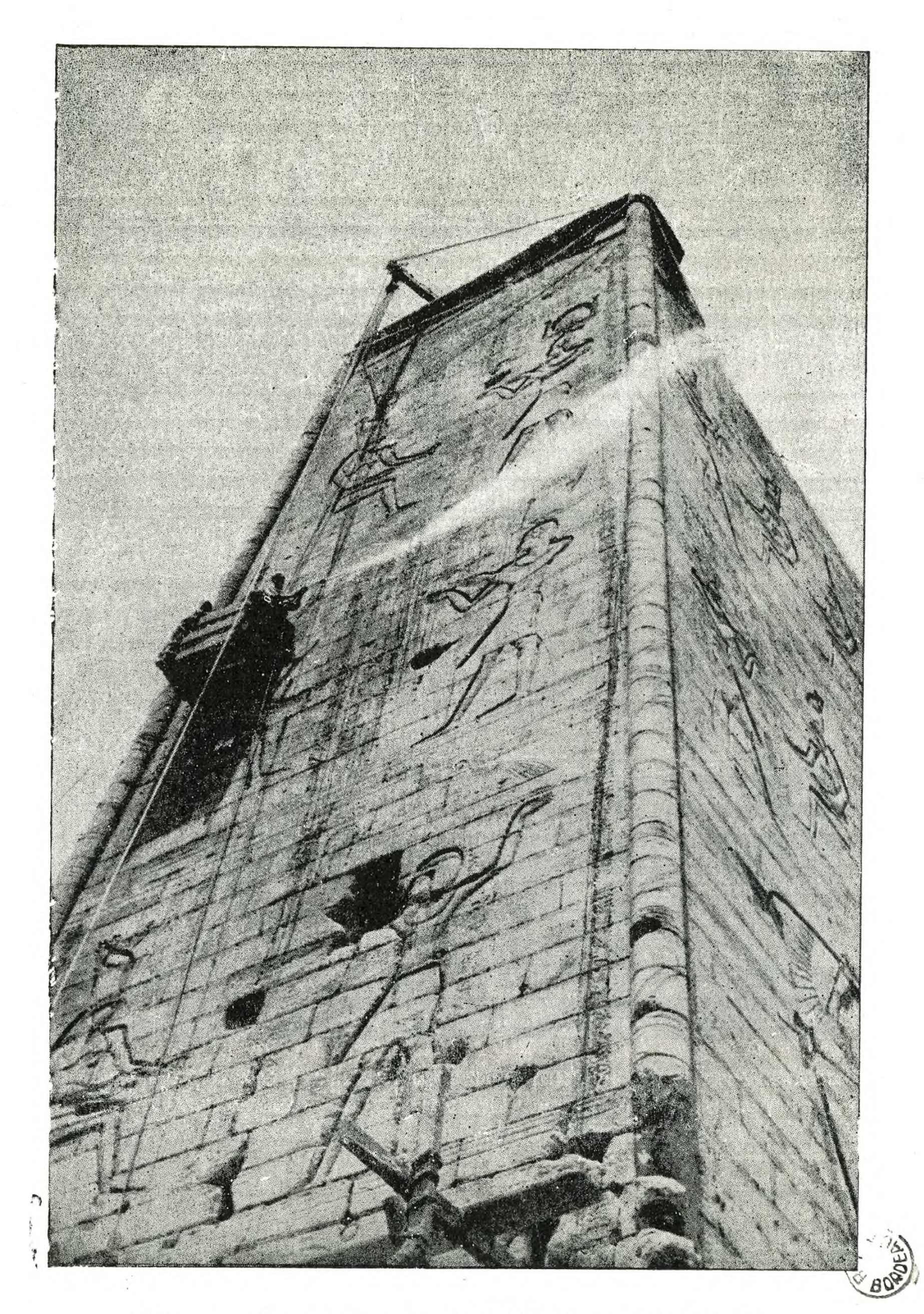


A.—Reaching the upper parts of the walls by means of scaffoldings



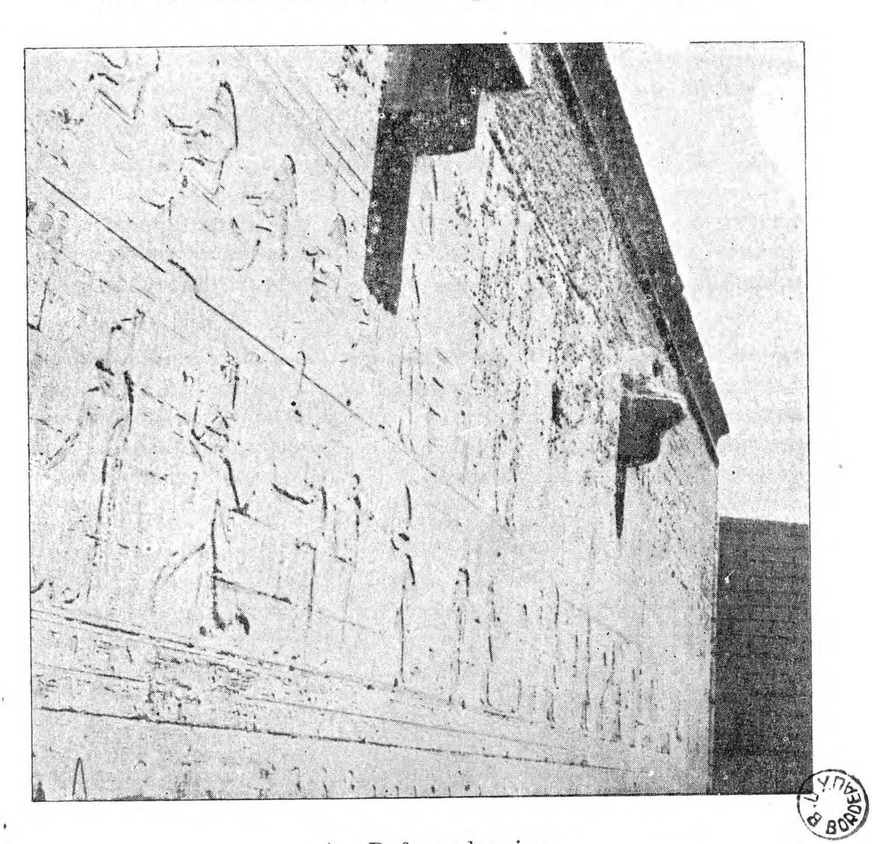
B.—Spraying the walls of the pylon by workmen on the scaffoldings and in a moving box

Pl. X



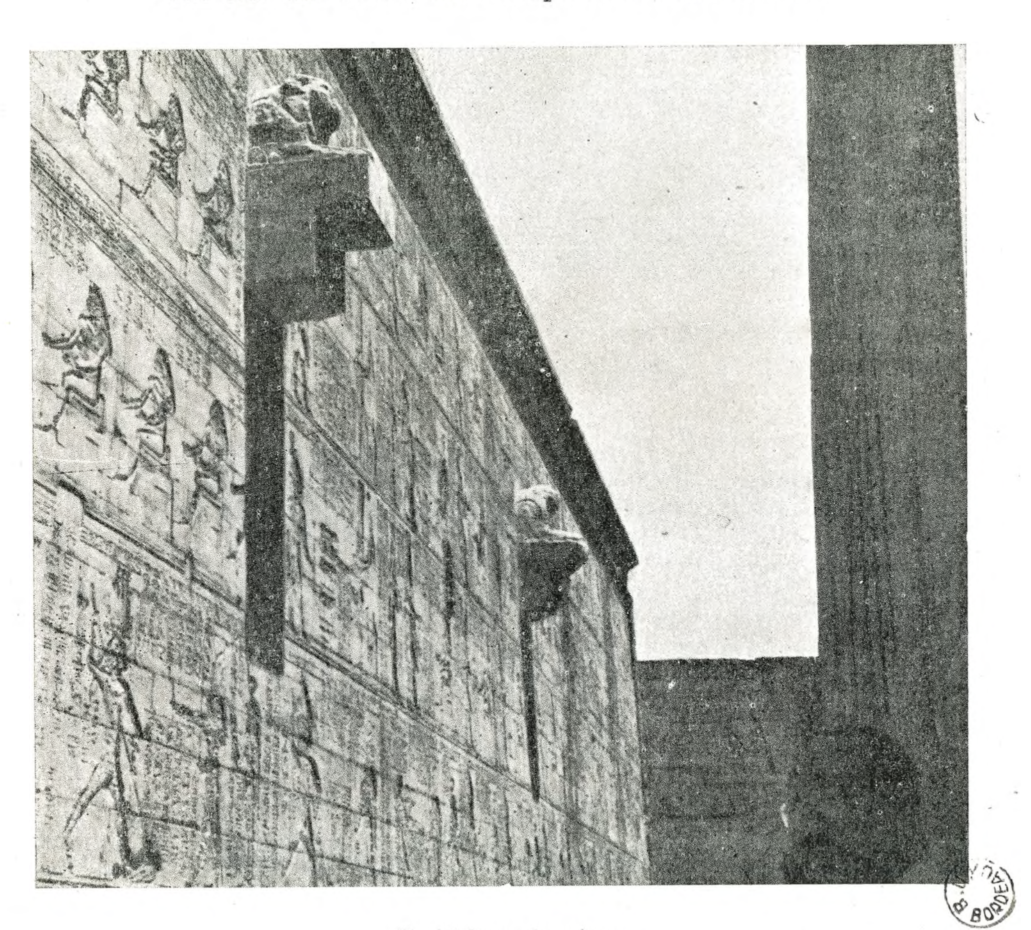
The spraying of the western side of the great pylon by workmen in a hanging box

The east wall of the main temple in the east corridor



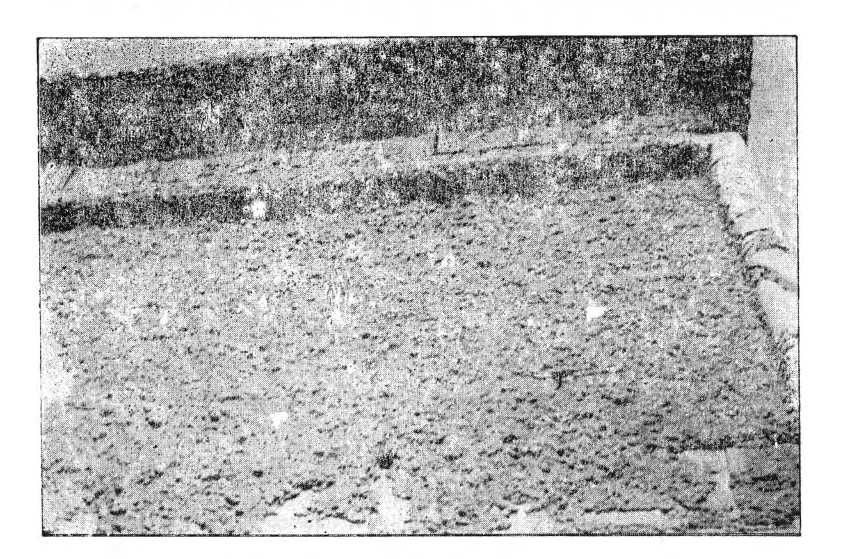
A.—Before cleaning

The east wall of the main temple in the east corridor

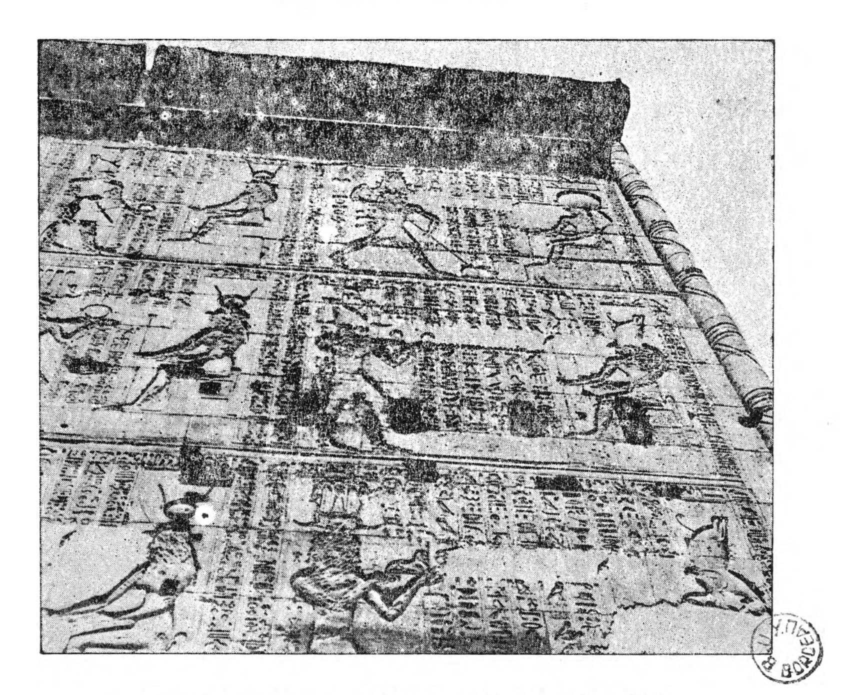


B.—After cleaning

The upper north corner of the east wall of the main temple.

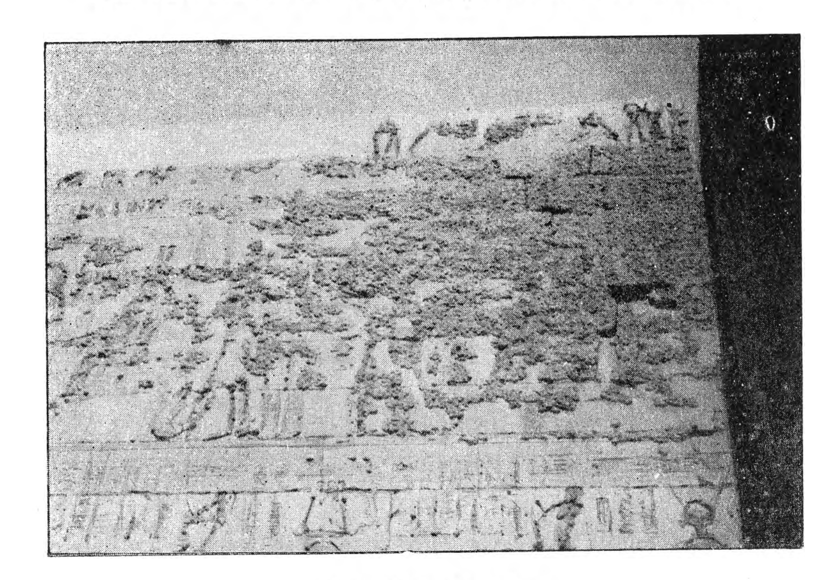


A.—Before cleaning showing the thick deposits on the inscribed surface of the stone

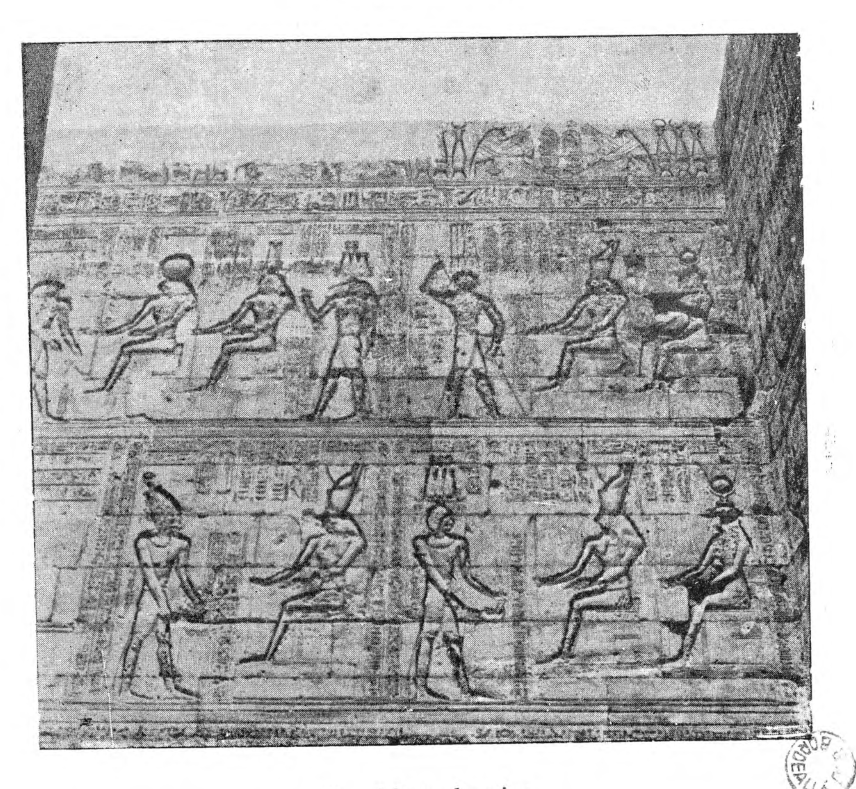


B.—After cleaning showing clearly all reliefs

The west wall of the main temple in the west corridor



A.—**Before cleaning**

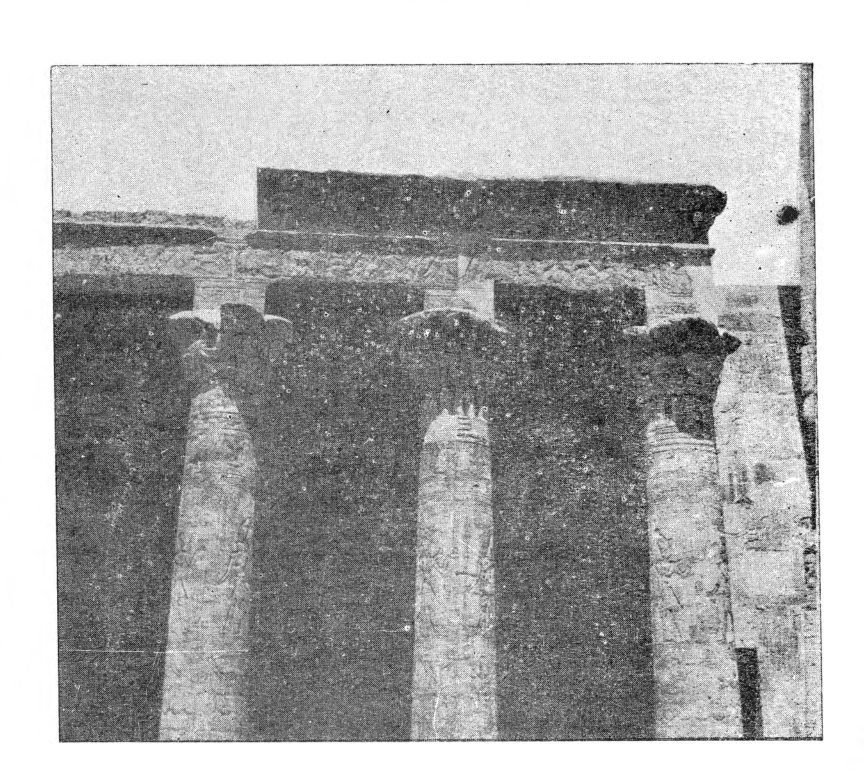


B.—After cleaning

Three columns in the west side of the colonnade surrounding the forecourt of the temple.



A.—Before cleaning



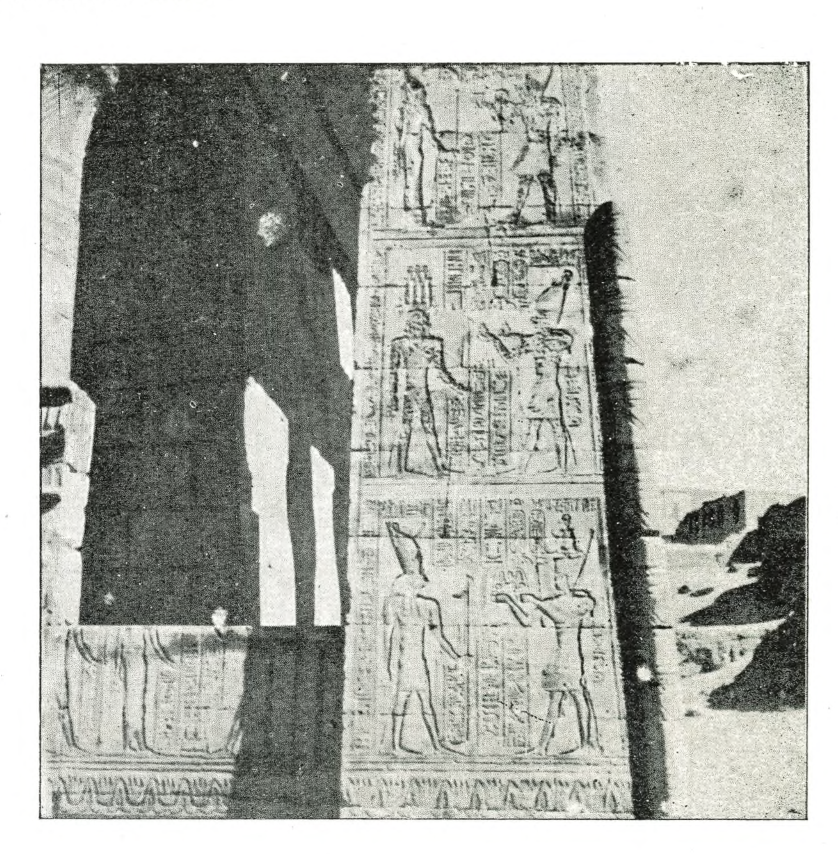
B.—After cleaning

Pl. XIV

The S.W. corner of the Mammise.



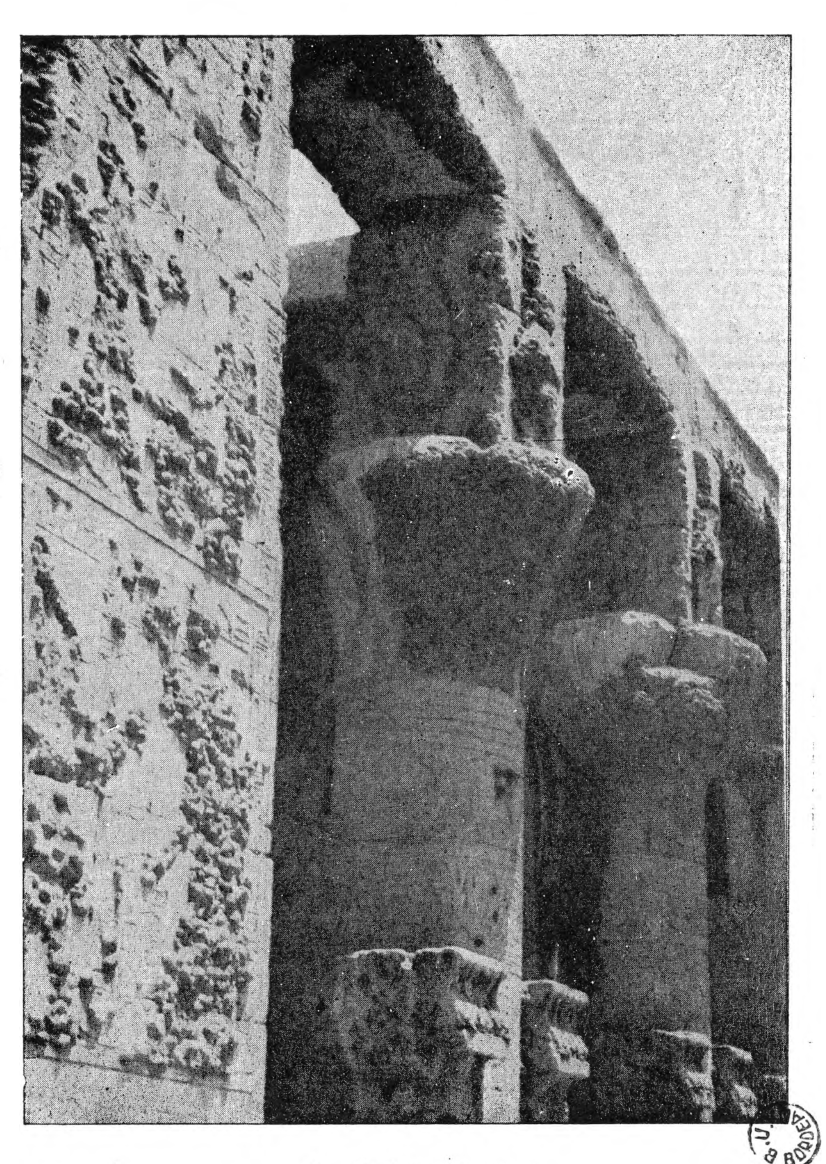
A.—Before cleaning



B.—After cleaning

Pl. XV

Upper N.W. corner of the Mammise.



A.—Before cleaning

Upper N.W. corner of the Mammise.



B.—After cleaning



Bee-trap in position on one of the walls of the temple

TEMPORARY STUFFING MATERIALS USED IN THE PROCESS OF MUMMIFICATION IN ANCIENT EGYPT

PART I.—Earthy Stuffing Materials Found at Ard El-Naam Mataria

BY

ZAKY ISKANDER and ABD EL MOEIZ SHAHEEN

According to Herodotus (II, §§ 85–88), the Egyptians "first draw out the brain through the nostrils with an iron hook, taking part of it out in this way, the rest by pouring in drugs. Next, with a sharp Ethiopian stone they make an incision in the flank and take out all the entrails, and after cleansing the body and scouring it with palm wine, they purify it with pounded incense ; then *havinq filled the body with pure pounded myrrh and cassia and other perfumes*, frankincense excepted, they saw it again. Having done thus, they soak the body in natron, keeping it for seventy days, for it is not lawful to soak it for a longer time than this. And when the seventy says are accomplished, they wash the corpse, and wrap the whole body in fine linen cut into strips, smearing it with gum which the Egyptians used instead of glue"[1].

Elliot Smith and Warren Dawson[2] commented on the packing of the body prior to treatment with natron by saying that "It is curious to note that the body cavity was packed with aromatic substances before its immersion in the salt (natron) bath. Herodotus is evidently, at fault here, as not only probability, but the evidence of mummies themselves, is against this".

(1) G. Elliot Smith & Warren R. Dawson, Egyptian Mummies, 1924, pp. 57–58.

(2) G. Elliot Smith & Warren R. Dawson, Egyptian Mummies, 1924, p. 61.

Lucas [1] holds that in some cases at least the treatment of the body cavity, *i.e.* its packing with aromatic substances. was carried out prior to immersion.

Lucas [2] puts this step of packing the body cavities before treating the body with natron. At the same time he noted that "although Gannal[3], Pettigrew,[4] Elliot Smith and Warren Dawson[5] and Warren Dawson[6] doubt this, it seems not unreasonable to think that an attempt may have been made to keep the body fragrant while it was undergoing treatment by putting in temporarily or permanently, certain aromatic materials".

Ahmad Zaki and Zaky Iskander [7] were of the idea that the packing of the body cavities was done after the treatment of the body with natron, "as the water extracted from the body would dissolve the natron and the solution obtained would react and spoil most of these packing materials".

Z. Iskander[8] concluded from the analysis of some samples of refuse embalming materials found at Saqqara that the packing of the body was done two times. The first packing (step No. 6) was a temporary one and took place prior to the dehydration of the body with dry natron for the following reasons.

(1) A. Lucas, J.E.A., t. 1, 1915, p. 119.

(2) A. Lucas, Ancient Egyptian Materials and Industries, 2nd Edition, p. 233 and 3rd Edition, p. 345.

(3) J.-N. Gannal, Histoire des embaumements, 1838, p. 81.

(4) T.J. Pettigrew, History of Egyptian Mummies, pp. 83-84.

(5) G. Elliot Smith and Warren Dawson, op.-cit. p. 61.

(6) W.R. Dawson, Making a Mummy, Journal of Egyptain Archaeology, XIII (1927) p. 43.

(7) Ahmad Zaki & Zaky Iskander, Materials and Method used for Mummifying the body of Amentefnekht, A.S.A., T. XLII (1943), p. 246.

(8) Jean-Philippe Lauer et Zaky Iskander, Données Nouvelles sur la Momification dans l'Egypte Ancienne, A.S.A., T. LIII (1955), pp. 185-186, 193-194.

(1) The dehydration of the body tissues becomes more efficient if natron and absorbent substances, such as linen, were stuffed in the body cavities so that the extraction of water from the tissues can take place both inside the body and outside it at the same time.

(2) These stuffing materials will fill the abdominal cavity and hence prevents the collapse of the abdominal wall.

(3) The gum-resin present in the samples imparts to the body an odoriferous smell so as to conceal or get over any smell resulting from the partial putrifaction of the body during the lengthy dehydration process.

The second packing[1] (step No. 9) took place after the dehydration process (step No. 7) and removing the temporary stuffings from the body cavities (step No. 8). This packing was undoubtedly meant to avoid the collapse of the abdominal wall of the mummy and to give it more representable appearance.

The three samples considered in this work support these views and give more variants of stuffing materials.

The three Samples were all found in the excavations carried out by the Department of Antiquities at Ard El-Naam, Mataria.

Description of the Samples and their containers :

The first Sample was contained in a large pottery jar found in the debris on 27th November, 1957 by Ragheb Ibrahim. Its date could not be definitely fixed, but it might

(1) Jean-Philippe Lauer et Zaky Iskander, Données Nouvelles sur la Momification dans l'Egypte Ancienne, A.S.A., T. LIII (1955.), p. 194.



have dated back to the New Kingdom or the Late Egyptian Period (XXVth – XXXth Dynasties), since most of the inscribed or decorated objects found in the same place dated back to those periods.

The jar is almost pear shaped and has a pointed bottom, 4 handles and a red coarse surface; height 66.5 cms, maximum diameter 34.6 cms. and mouth diameter 22.0 cms. It was found stoppered with a hemispherical dark grey clay stopper. The stopper being somewhat loose, some sand and earthy matter entered into the jar.

After removing this external earthy matter and sand, the original contents of the jar could be revealed. They occupied the bottom part of the jar to a height of about 15 cms. They consisted of some conspicuous, very friable layers of dark-brown linen cloth. The sample taken for analysis was chosen from the inside lumps which had not been contaminated with any earthy external matter.

The second and third samples were contained in two alabaster vases found in a small tomb of mud bricks excavated by Hishmat Messiha in 1959.

The vase which contained the second Sample has a flat bottom and two handles; height 27 cms, mouth diameter 21 cms. (Pl. I). It bears the nomen and prenomen of Ramesses II, XIX Dynasty, 1290–1223 B.C.. It was covered with a disc shaped stopper, almost white in colour and well adhering to the mouth. It was opened on 11th August 1960 and was found to contain a dark brown material which filled nearly its lower third part. This material was very fragile, and found partly as lumps and partly as powder.

The lumps were either dark brown or yellowish brown and showed some layers of cloth.

The vase which contained the third sample is almost cylindrical and round bottomed; height 30 cms, mouth diameter 17.5 cms (Pl. II). It also bears the nomen and prenomen of Ramesses II. It was covered with a disc shaped stopper well adhering to the mouth.

The mouth part of the latter vase (Pl. III) was found restored with a small piece of alabaster 8.5 × 7.0 cms which was stuck in place with gesso composed of powdered limestone (calcium carbonate) and an adhesive most probably glue. The contents were similar in all respects to those of the previous alabaster vase.

Microscopic examination of the samples :

A little amount of each of the three samples was warmed with 5 % sodium hydroxide solution. After washing with water several times until almost free from alkali, the residue was examined microscopically and showed the presence of :

i. some tiny fragments of linen fibres,

ii. much quartz sand grains.,

iii. little argillaceous matter.

This denoted that the linen cloth layers contained originally much sand and a little amount of argillaceous matter intentionally put between the layers of the cloth since the samples taken were not contaminated with external earthy matter.

Preliminary investigation and procedure adopted :

The three samples behaved almost in the same way towards some preliminary tests of which the following may be mentioned :

(1) On ignition each of the three samples burnt and gave a varnish-like smell simulating resin and a fair amount of ash was left.

(2) On treatment with dilute hydrochloric acid, no effervescence was noticed even after warming. A great amount of the sample has however dissolved and much siliceous matter mostly composed of quartz sand remained.

The filtrate after acid treatment contained ferric, aluminium, calcium and magnesium ions.

(3) On flottation with water, much light particles, mostly of carbonised linen particles, floated on the surface and a great quantity of sand remained showing that the samples contained much free sand.

(4) The water extract of each of the three samples was reddish brown and made a lot of permanent frothing on shaking. The water extract contained chlorides, sulphates but no calcium or magnesium ions. On ignition, the water extract charred and gave off also some varnish-like smell.

The results of these tests and other preliminary investigations as well as of the microscopic examination indicated that the contents of the three pots had been refuse embalming materials and that they contained linen cloth, earthy matter, gum resins, natron and soaps.

The following procedure was, therefore adopted for the separation of the different constituents and determining their precentages in each of the three samples.

(1) The dried sample (105° C.) was successively extracted in a soxhlet with :

i. Petroleum ether (60-80° C.) for determining the percentage of the free fatty and/or waxy matter.

ii. Diethyl ether for determining the percentage of the ether-soluble free resinous matter.

iii. Ethyl alcohol for determining the percentage of alcohol-soluble resinous matter.

iv. Water for determining the percentages of the free remains of natron, soaps and soluble gums and gum resins. The water extract was found to contain no sodium carbonate or bicarbonate since they reacted with some of the fats of the body and the added resins to form soaps. The remaining constituents of Egyptian natron[1], namely, sodium chloride and sodium sulphate were determined by titration and gravimetrically. The soaps were determined by acidifying a known volume of the water extract with dilute hydrochloric acid and extracting it successively with petroleum ether (60-80° C.) and diethyl ether for seperating the fatty acids and resinic acids respectively and taking into consideration the displacement of the hydrogen ion of the acids with the sodium ion of the soaps.

(2) The sample was warmed with 10% aqueous sodium hydroxide solution. The insoluble part was then washed with alcoholic patash, water and alcohol successively. The difference between the original weight of the sample taken and the dry residue represented the weights of moisture, free fatty and waxy matter, resinous matter soluble in organic solvents, soaps, natron remains, gum resins, and the insoluble part of resins. Since all these constituents, except the insoluble part of resins had been previously determined, the percentage of the insoluble part of resins could be determined by difference.

(3) The residue after sodium hydroxide treatment was acidified with dilute hydrochloric acid, and extracted successively with petroleum ether (60-80° C) and diethyl ether for determining the percentages of fatty acids and resinic acids which had been in combination with calcium or magnesium ions

(1) A. Lucas, Ancient Egyptian Materials and Industries, 3rd, Edition, p. 205.

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(1) A. Lucas, Ancient Egyptian Materials and Industries, 3rd, Edition, p. 205.

and found in the sample as insoluble soaps. It may be assumed that some magnesium and / or calcium soluble salts had been present as impurities in the natron and that these reacted with some of the soluble soaps formed during the process of mumification forming these insoluble soaps.

(4) The sample was ignited and the ash analysed for silica, ferric and aluminium oxides, phosphorous pentoxide, calcium oxide and magnesium oxide. Since the sample contained badly carbonised linen cloth and earthy matter, this ash contained, therefore, practically all the earthy matter as well as the ash due to the linen fibres. The percentage of the earthy matter could, therefore, be determined taking into consideration the percentages of these constituents due to the linen ash [1].

(5) The linen remains were determined by difference.

Results :

The analysis of the three samples according to the above scheme gave the following results :

	1	2	3
	%	%	%
Moisture	11.40	3.92	3.44
Free fatty matter [1]	0.18	1.43	0.70
Soaps [2]	4.33	1.61	1.27
Free resinous matter [3]	7.59	17.82	8.05
Water soluble part of gum-resins	8.45	2.47	0.66
Resinous matter insoluble in organic solvents	21.51	4.12	3.93
Chlorides (calculated as NaCl)	1.16	0.51	0.33
Sulphates (calculated as Na_2SO_4)	0.72	0.84	1.14
Earthy matter	29.52	53.49	73.19
Linen remains	15.14	13.17	6.34
Fatty and resinic acids found as insoluble soaps	—	0.62	0.95
Phosphorous Pentoxide	traces	traces	traces
TOTAL	100.00	100.00	100.00

(1) Jean-Philippe Lauer et Zaky Iskander, Données Nouvelles sur la Momification dans l'Egypte Ancienne, A.S.A., T. LIII (1955), p. 192.

1.—This substance was a yellowish white amorphous solid which made a definite stain on the filter paper. It dissolved in hot alcoholic potash and on acidification with dilute hydrochloric acid, a whitish precipitate of fatty acids was formed, thus proving the fatty nature of this substance. The quantity of the extract was too small for determining its acid and saponification values.

2.—The percentages of fatty and resinic acids of these soaps were respectively as follows :

(1) 1.92 and 1.76.
(2) 0.94 and 0.49.
(3) 0.06 and 0.88.

3.—This substance represented most probably the alcohol-and ether-soluble part of some kinds of gum-resin with which the linen was treated before using it for stuffing. This was reddish brown fragile substance soluble in warm potash. The percentages of the alcohol and ether soluble resins were respectively in the three samples as follows :

(1) 4.40 and 3.19.
(2) 5.76 and 12.06.
(3) 3.93 and 4.12.

A small part of the stopper of the two-handled vase proved to be of gypsum plaster. It was analysed in the ordinary way [1] and the following results were obtained.

	%
Moisture	0.53
Hydrated calcium sulphate ($CaSO_4.2H_2O$)	74.64
Calcium carbonate	9.36
Organic fuel remains	0.88
Silica	11.30
Ferric and aluminium oxides	1.79
Magnesium carbonate	0.25
Chlorides (calculated as NaCl)	1.55
TOTAL	100.30

(1) Zaky Iskander, The Cheops Boats, Vol. I, p. 32.

Interpretation of Results and Commentary :

The analysis of the three samples indicated that each of them is composed of little free fatty matter and soaps, natron remains, gum-resin, linen, earthy matter (mostly of sand), and traces of phosphates.

The prescence of free fatty matter and soaps show that they were used as temporary stuffing materials for filling the thoracic and abdominal cavities in the process of mummification before putting the body in the heap of natron for dehydrating its tissues (step No. 7) [1]. During this process, sodium carbonate found in natron would have emulsified most of the fats of the body forming an emulsion containing soaps and free fatty matter which contaminated the stuffing material under consideration.

The gum-resins present were distributed almost homogeneously through each of the samples. It seems most probable, therefore, that the linen packets had been soaked into the molten gum-resin before stuffing the body cavities with them prior to the dehydration process. This was done in order to impart to the body an odoriferous smell so as to conceal or get over any smell resulting from the partial putrification of the body during this process which needed 40 days at least [2].

Some of the gum-resin must have reacted with the natron used for dehydration forming resinic soaps which remained partially in the packets. Moreover, some of the water-soluble part of the gum-resin must have washed out with the liquids oozing the body tissues.

(1) Jean-Philippe Lauer et Zaky Iskander, op.-cit., p. 194.

(2) Jean-Philippe Lauer et Zaky Iskander, op. cit., p. 185.

The remains of natron in the samples were very little showing that the samples had not been used as packets containing natron for affecting the dehydration of the body from inside[1]. They were, most probably, therefore, merely linen packets used as sorbents for the water extracted from the body and collecting inside the body cavities.

The samples contained much earthy matter, mostly of quartz sand (about 30%, 53.5% and 73% respectively). This sand was not due to contamination with external earthy matter since the vases had been stoppered as mentioned before. The fact that this sand was distributed all over the whole bulk of each of the samples indicated that the sand was used as filler between the linen layers. In other words the sand, was, most probably, spread over the linen cloth which was then rolled over to form packets.

The presence of traces of phosphates may be due to impregnation of some of the soluble phosphates from the body during dehydration into the packets.

Commentary :

The types of temporary stuffing materials previously found consisted of [2]

(1) Natron powder contained in linen packets impregnated with gum resin[3].

(2) Packets of linen impregnated with gum resin. [4]

(1) Jean-Philippe Lauer et Zaky Iskander, op.-cit., p. 185.

(2) Jean-Philippe Lauer et Zaky Iskander, op.-cit. pp. 184-185.

(3) Jean-Philippe Lauer et Zaky Iskander, op.-cit. pp. 184-185.

(4) Jean-Philippe Lauer et Zaky Iskander, op.-cit. pp. 187-188.

(3) Straw and vegetable remains [1].

(4) Coarse powders containing much quartz sand [2].

The samples under consideration add another type which was not previously recorded. This type, which was formed of linen layers impregnated with gum-resin and containing sand as a filler between them must have been more efficient as absorbent for the water extracted by osmosis in the process of dehydration. The sand would make the packet more porous analogous to the use of sand, for example, together with slaked lime in lime mortar.

It is note worthy to mention that earthy matter was also used among the final stuffing materials [3]. This indicates that the Ancient Egyptians used the same materials for both the temporary and final stuffing processes.

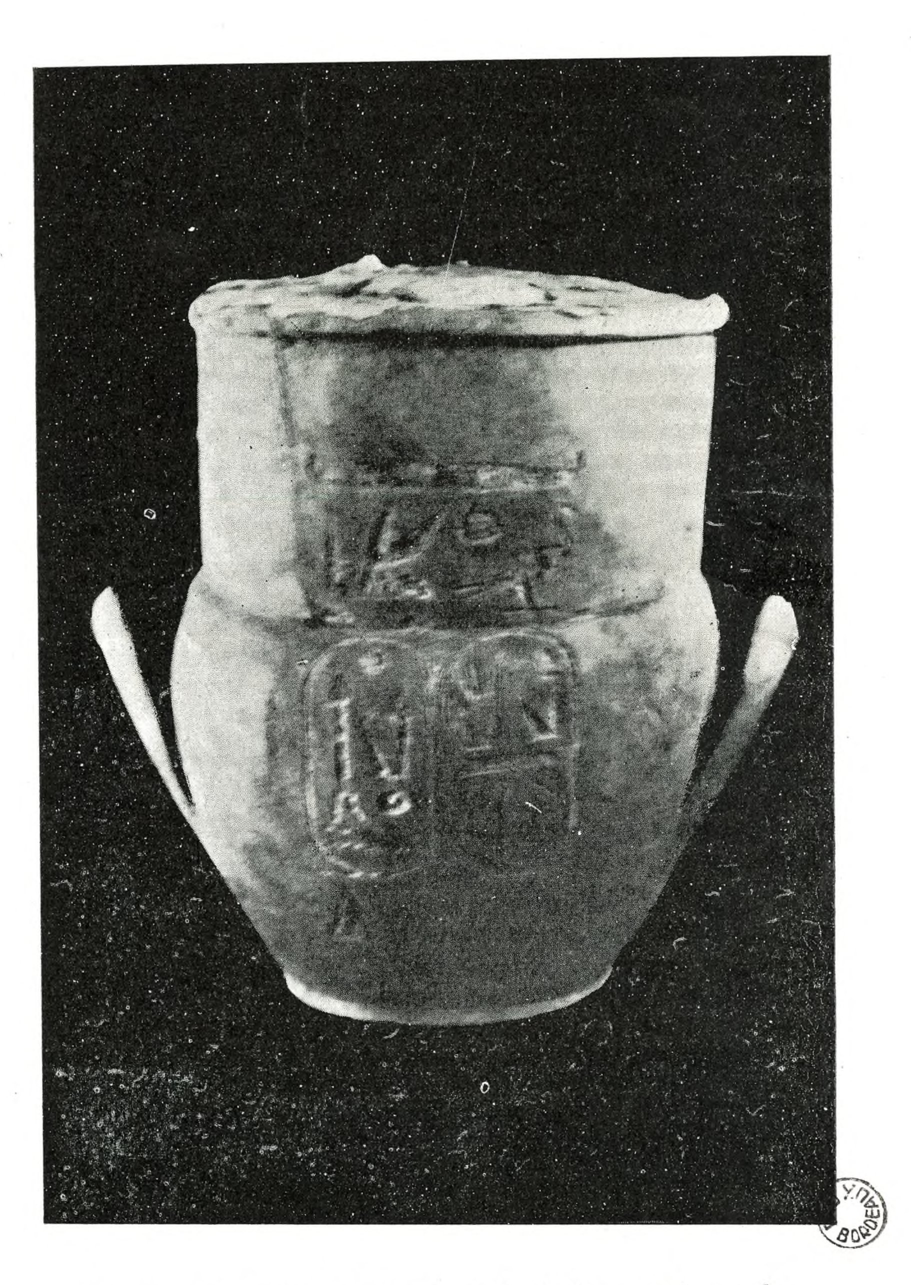
The authors would like to thank Mr. Ragheb Ibrahim and Mr. Hishmat Messiha for providing the samples of this work.

Zaky Iskander
and
Abd el Moeiz Shaheen

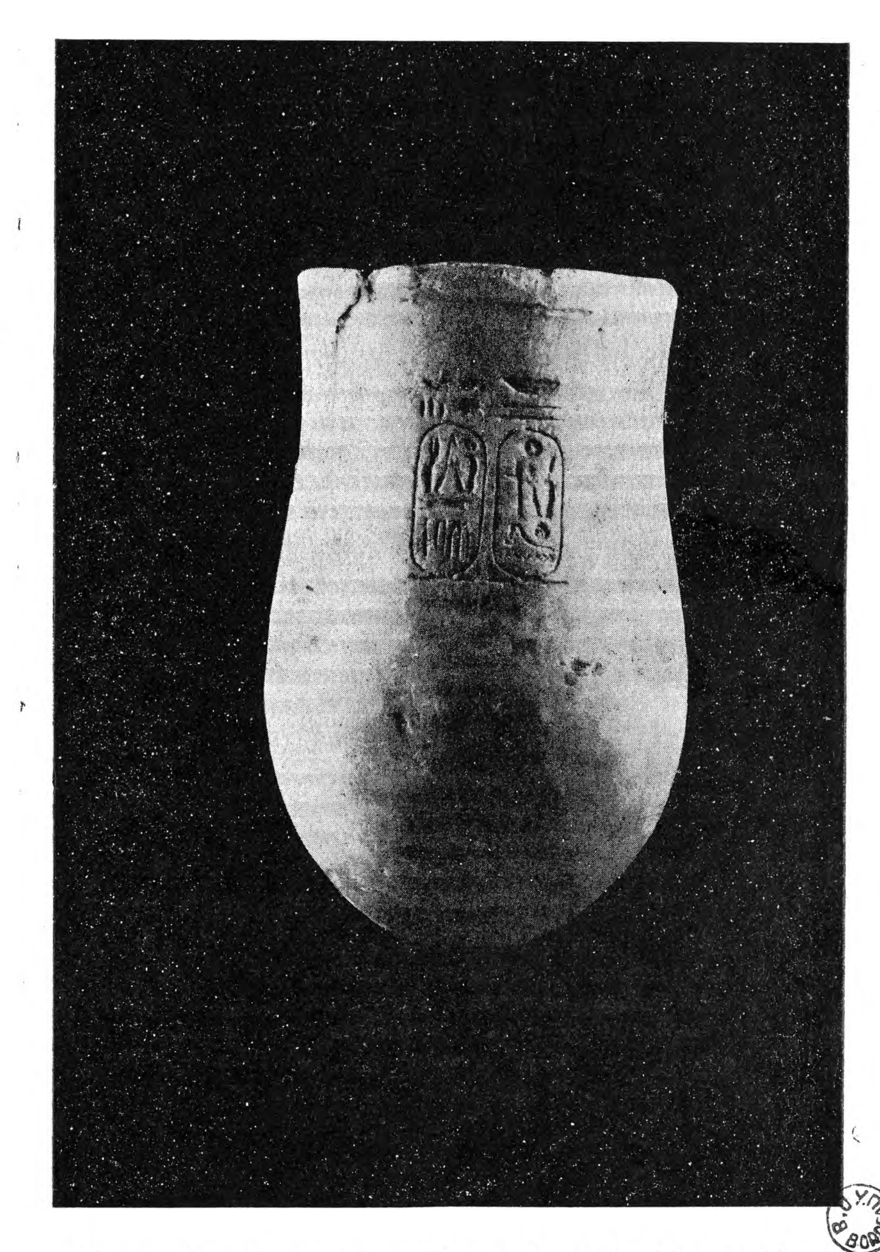
(1) Jean-Philippe Lauer et Zaky Iskander, op.-cit. p. 188.

(2) Jean-Philippe Lauer et Zaky Iskander, op.-cit. p. 191.

(3) A. Lucas, Ancient Egyptian Materials and Industries, p. 346.



The two-handled vase which contained the second sample.



The round-bottomed vase which contained the third sample



The mouth part of the vase which contained the third sample, after removing the piece of alabaster used for its restoration.

A NEW CONCEPT ABOUT THE IMPLEMENTS FOUND IN THE EXCAVATIONS AT GÎZA

BY

KHALIL MESSIHA and HISHMAT MESSIHA

These implements were found at Gîza excavations by the late Dr. Selim Hassan in 1931-1932 in Several Tombs They were always found in the burial chambers [1] near the sarcophagi together with vases, vessels, dishes... etc... Most of the tools [2] are corroded and fragile, some being found broken due to the effect of mud that covered them.

The aim of this article, is to show by evidence :

(1) That these implements are engraving tools and not surgical tools.

(2) The idea that every artist left his engraving tools, used in a certain mastaba, in that same mastaba for some purpose apparently unknown to us (perhaps for rituals or other circumstances known to the Ancient Egyptians).

(3) They were found scattered on the ground and not arranged in a special box or container signifying that they had not to be used for the same purpose later on.

---

(1) Dr. Selim Hassan's, excavations at Gîza, Vol. III.

(2) There are similar tools and implements counting 23 pieces in the Egyptian Museum under the J. E. Number, 87081.

The Mastaba of Seshemw [1]

The accompanying diagram shows the place where the copper implements were found in the burial chamber near the sarcophagus.

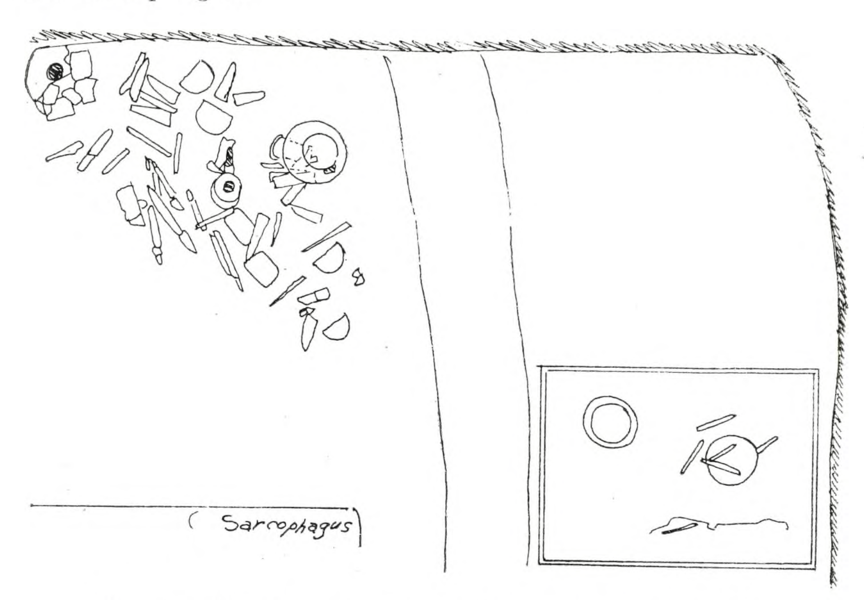


FIG. 1.—Diagram of part of "Mastaba of Seshemw."[2]

It is useful to study his titles as they were put by Dr. Selim Hassan.[3]

(1) "He who is concerned with the King's affairs of the great house."

(2) "The overseer of the kitchen (place)."

(3) "The master of the secrets of the Royal Harem."

From the titles we can deduce that the owner of that Mastaba was the man chosen by the King "to look after" the affairs of the King's palace including his "Harem".

---

(1) Old Kingdom (Preface *by* DR. SELIM HASSAN, Excavations at Giza, Vol. III.
(2) *Ibid* Fig. 77.
(3) *Ibid*, pages 78-92.

The Mastaba of *ʿAnkh-Ḥa-f* With the Good Name *Ḳar*

TILES

(1) "Judge, Nome Administrator."

(2) "The Great one ot the Beset."

(3) "Over-seer of the two workshops."

(4) "Sealer of the provisions of the King of Lower Egypt".

(5) "Overseer of the two houses of silver."

(6) "Overseer of the two chambers of the King's wardrobe".

(7) "Overseer of the two houses of gold."

var,

(8) "Eldest of the chamber."

(9) "First under the King."

(10) "Overseer of the house of silver."

From the titles of that man depicted here we can say that he had a greater position than Seshemw. He was the first under the king and overseer of the houses ot silver and gold (Minister of finance ?) ...etc

It we examine the diagram, we find that the copper implements were placed near the sarcophagus without special arrangement.

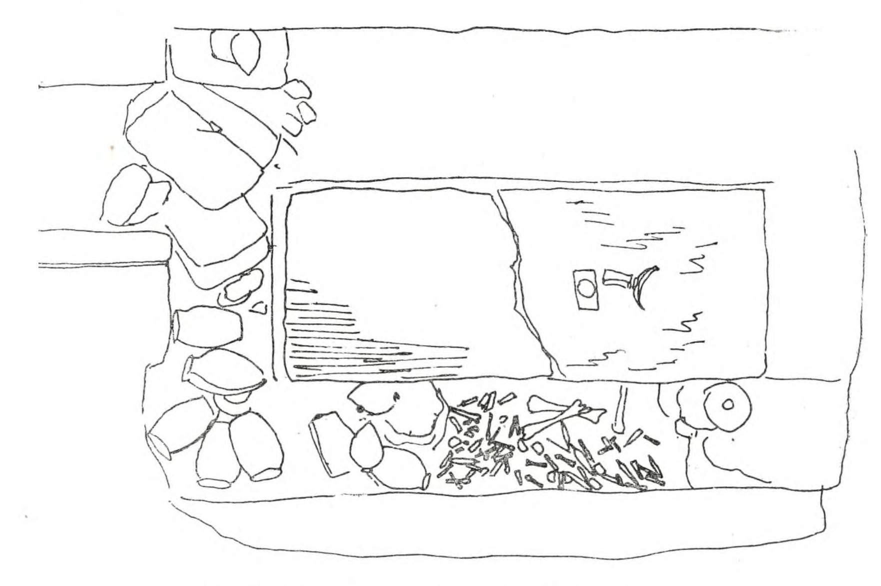


Fig. 2.—Contents of the burial Chamber(1)

The Implements

Now we are going to describe the various types of tools and implements in the Mastaba of *'Ankh-Ḥa-F.*(2) — "as quoted by the late Dr. Selim Hassan" a set of 68 pieces of copper tools and implements. They are very corroded and fragile, some being found broken from the effect of the layer of mud which had covered them." The following pages will also contain our own views about their uses and handling.

(1) Dr. Selim Hassan, Vol. III, fig. 117.
(2) *Ibid,* figs. 117, 118 and pl. XLIV.

Group "*A*"

This group consists of 4 tools, three of them have "threads" wound near their blunt ends. When examined microscopically these threads were found to be plaited like a string.



Thread under the microscope (x50)

Fig. 3

No. 1.—*Implement* (No. 2509).(1)

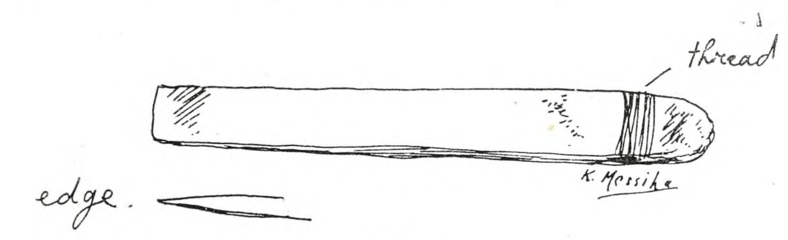


Fig. 4

Description : 75×7×2 m/m.

Slightly corroded, thickest at the right end which is rounded, near that end we find the threads still attached to the metal.

The left end is sharp and in a good condition and when viewd sideways, it looks like a chisel, *i.e.* chisel bevelled.

(1) The number between brackets is the Register No. of Dr. Selim Hassan's Store at Gîza.

No. 2.—*Implement* (No. 2517).

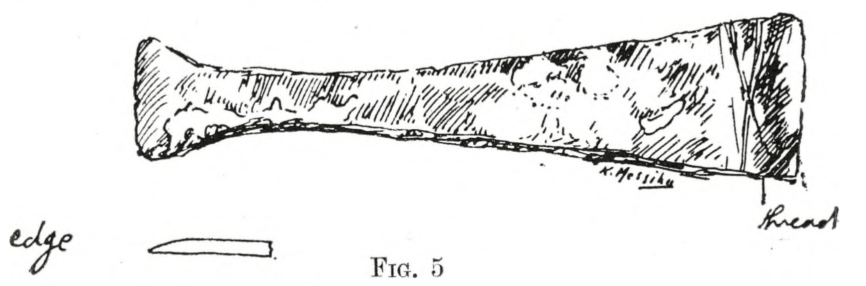


Fig. 5

Description : 92×20 m.m.

Slightly corroded.

Right end not sharp with marks of thread, there is a piece of thread still attached to the metal near the lower right angle.

It is called in arabic "tool for opening the mouth" (أداة فتح الفم), is in fact one of the tools used for shaping the mouth of a statue.

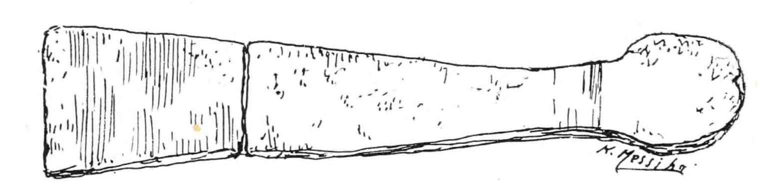


Fig. 6

No. 3.—*Implement* (No. 2518).

Description : 90 m.m. long × 15 m.m. broad at the right rounded end, and 18 m.m. broad at the left sharp end.

It is broken into two parts one surface is corroded, the other surface (shown in the figure) is in a good condition.

Near the right rounded end there are marks of thread.

The left end is sharp (chisel like) and in good condition.

No. 4. —*Implement* (No 2521)

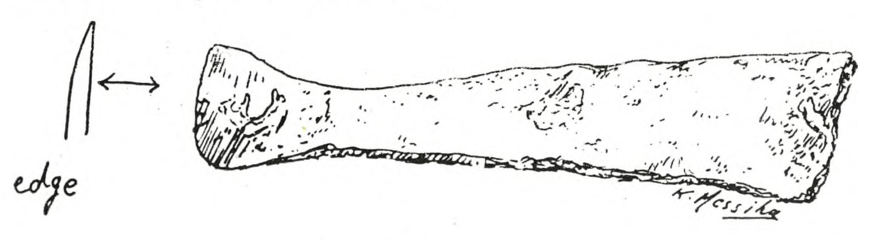


Fig. 7

Description : 80 m.m.×15 m.m. broad, about 2 m.m. thick at the centre.

Corroded especially at the right end.

The left end is sharp and chisel like.

Group "*B*"

This group is formed of 4 implements. Their sharp ends are stout, bevelling angles short, most probably to bear the hammer action of hammer-like tools.

No. 5.—*Implement* (No. 2489).



Fig. 8

Description : 20×3 m.m.

The smallest tool found.

The right end has a short bevel, the left end is pointed and sharp.

No. 6.—*Implement* (No. 2504).

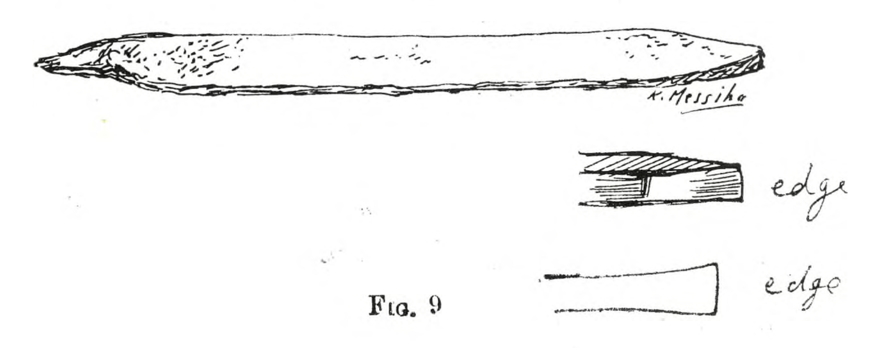


Fig. 9

Description : 85×5×3 m.m.s.

Corroded, the sharp "working" edge is seen on the right with side-views.

The left end is sharp, irregular and corroded.

No. 7.—*Implement* (No. 2494).



Fig. 10

Description : 93×3×3 m.m.s.

Right end is sharp

Left end is irregular and sharp.

As a whole, this tool is corroded.

No. 8.—*Implement* (No. 2513).

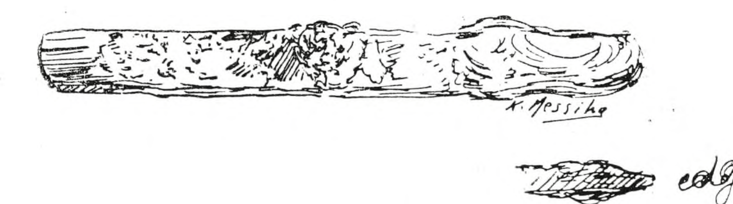


Fig. 11

Description : 80×6 m.m.s.

Very corroded.

The right end is corroded and swollen, but when examined sideways, it is found to be the sharp.

Left end is blunt.

Other Implements

No. 9.—*Implement* (No. 2587).

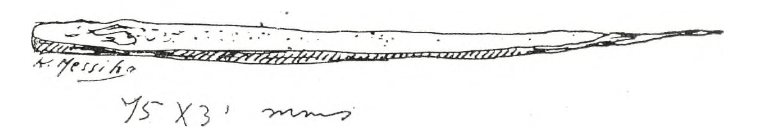


Fig. 12

Description : 75×3 m.m.s.

Sharp and pointed at the right end.

Blunt and rounded at tht left end.

No. 10.—*Implement* (No. 2524).

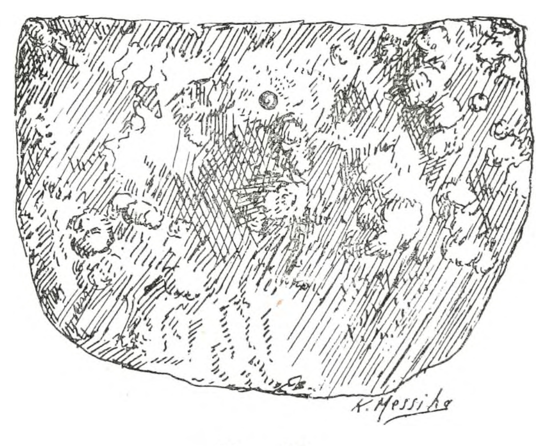


Fig. 13

Description : 60×42 m.m.s.

Very thin (about ½ millimetre thick) metal piece, corroded.

Upper edge straight, lower edge has rounded angles.

There is a hole 1 cm. away from the upper edge.

Some of these implements had this hole others have not.

Comment

After we have finished description of the implements in detail, we are going to give evidence of their use as engraving tools.

As an example of surgical tools, look at figs. 14, 15 and compare them with the previous figures of the engraving tools

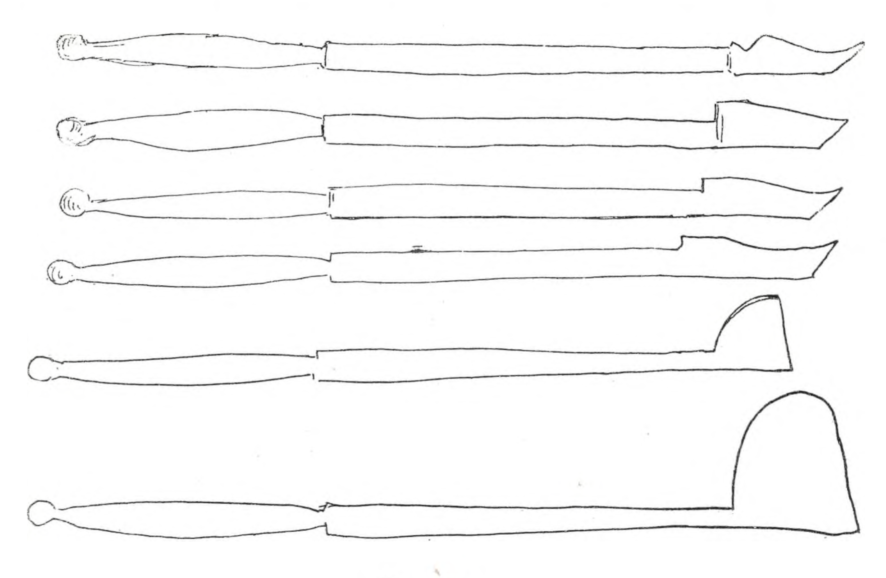


Fig. 14

Surgical Tools for Comparison

(1) When we examine those tools of group A, we find two constant features, the first is the sharp chisel-like end and the presence of thread near the other blunt end. When we look at the Fig. 16.[1] we find a saw, chisel and gravers, these tools belonged to the Sculptor (and architect also) Apy.

(1) After Davies Two Ramesside tombs at Thebes. Page 71 "Apy's equipment." The tomb of Apy is one of a series cut in the slope of the hill beyond the Sculptor (and architect also) Apy.

We found it useful to analyse two wall-paintings of Apy's tomb because they show clearly several artists working with engraving and decorating tools.

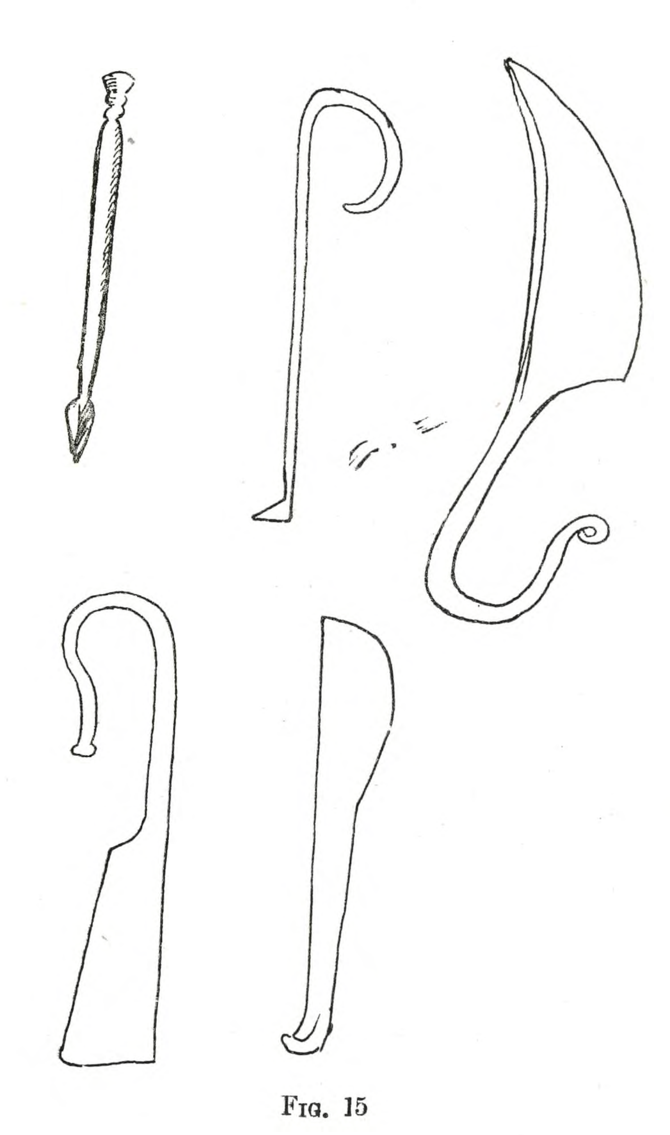


Fig. 15

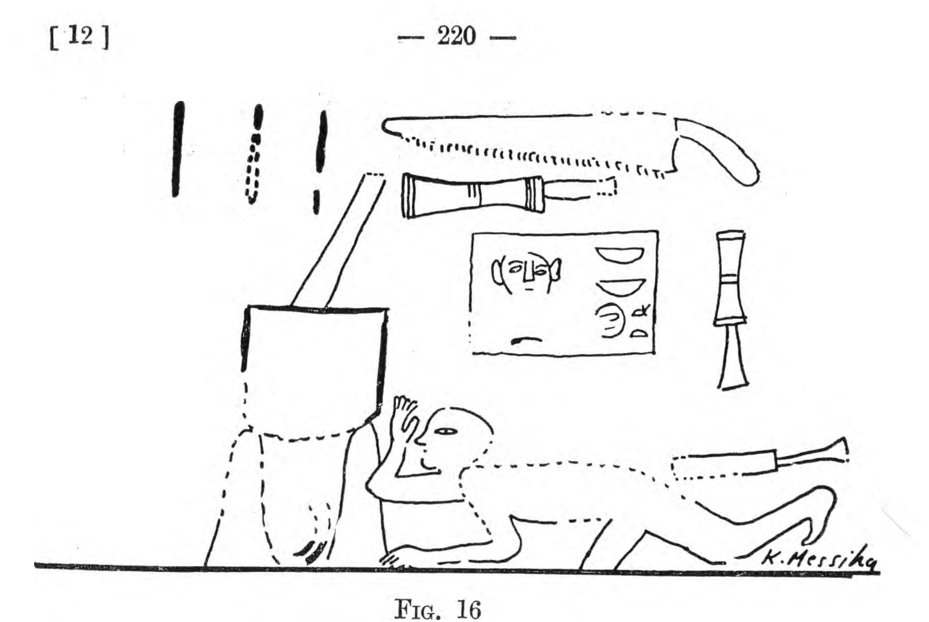


Fig. 16

Figs. 17, 18, are enlarged. (1)

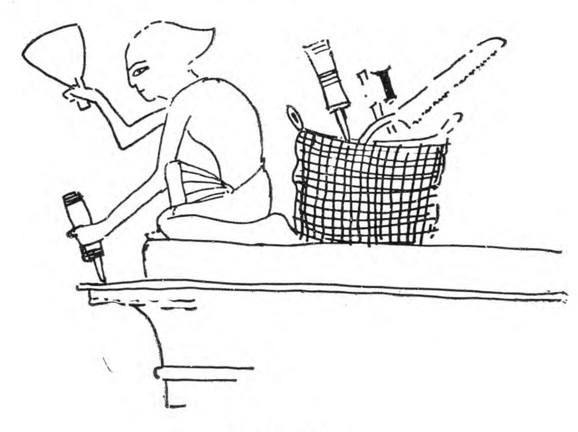


Fig. 17

The fig 17. is taken from the upper part of the painting, it shows the artist holding an engraving chisel and a hammer, the chisel is formed of two parts, a wooden handle and a metal part. The sack behind the artist contains a saw and 3 chisels.

(1) Davies : Two Ramesside Tombs plate XXXVII, North wall Lower " The artist is working a piece of furniture to equip a temple of Amenhotep I ".

In fig. 19 "a" and "b" we see two chisels, the modern chisel and the ancient Egyptian chisel as imagined by the writers of that article.

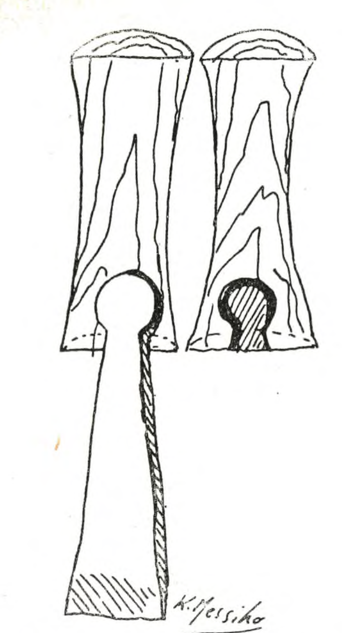
Fig 18, shows the artist using a graver to inscribe the names of the king in the cartouches as usual. We can see that the engraver is standing on one leg, balancing himself so as to move freely to and fro, in doing so, he can press



Fig. 18

lightly or with the weight of his body on the graver. Looking at his hands, we find that he is delivering light knocks at the handle of the graver his left hand is leading the point of the tool which is most probably of "Group B tools".

The opposite drawing is part of the wall painting (North wall upper part). The figures drawn here show the preparation of the funeral equipment of Apy (the lower panel of the above mentioned wall).



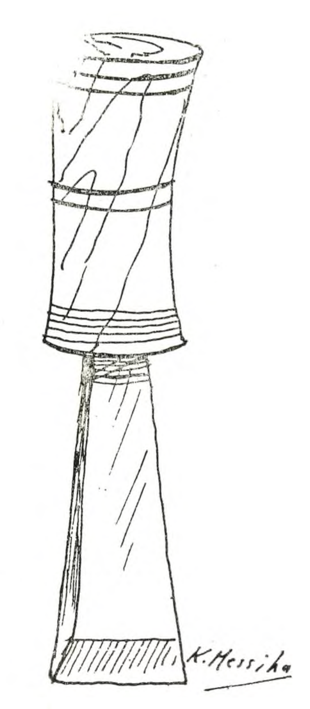
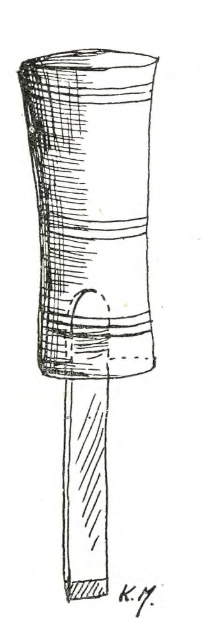


Fig. 19. a.

Ancient Egyptian chisel



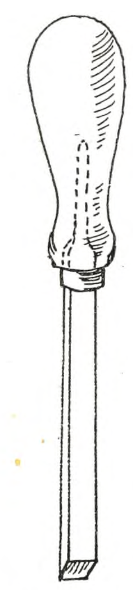


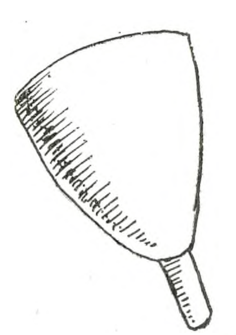
Fig. 19. b

The ancient Egyptian chisel. Modern chisel

The artist, in the upper part of Fig. 21 is holding a sharply pointed tool, perhaps similar to that found in the excavations (see fig. 12), we can also note that the point of the tool corresponds exactly to the line of the forehead of the mask. The other artist is sitting down holding a piece of furniture with his left hand and a chisel like-tool with his right hand with which he engraves (most probably on wood).

The implement fig. 13 is thought to be used for spreading plaster or scarping.

Ancient Egyptian hammer made of stone or wood (see Fig. 17).



Modern hammer still used by some woodengravers in Egypt.

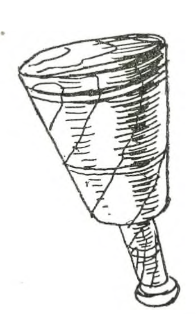


Fig. 20

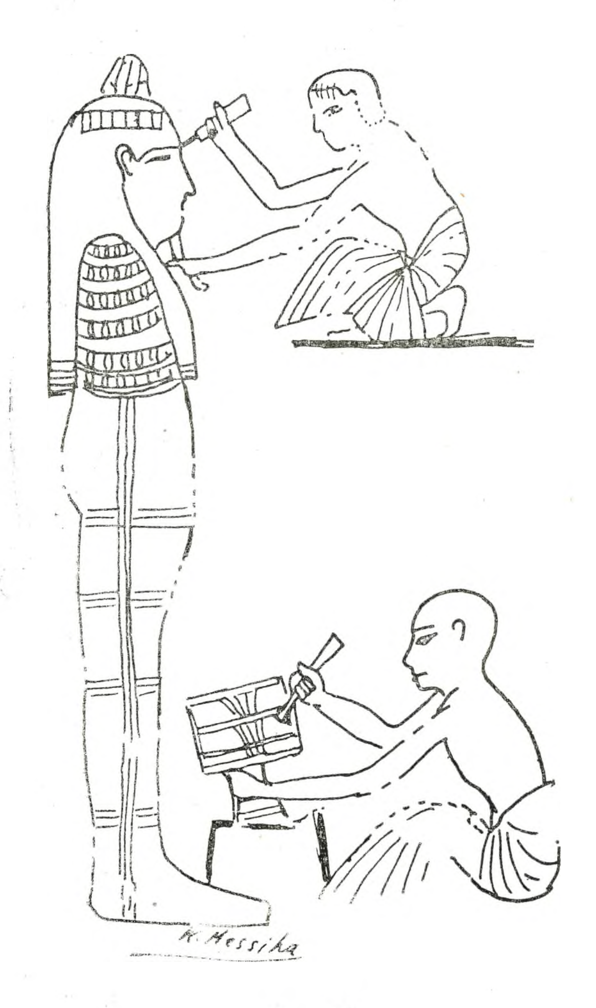


Fig. 21

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1.—Dr. Selim Hassan :
Excavations at Giza Vol. III (1931-1932).

2.—Gustave Lefebvre :
Medecine Egyptienne

3.—Dr. Naguib Riad :
La Medecine au temps des Pharaons (1955).

4.—Dr. Frans Jonck :
Les Medecins de l'Egypte Pharaonique (1958).

5.—N. G. Davies :
Two Ramesside Tombs at Thebes (1927).

Khalil Messiha
and
Hishmat Messiha

A PROPOS D'UNE COUPE TROUVÉE EN EGYPTE
NOTES SUPPLÉMENTAIRES

PAR

GEORGES MICHAÏLIDIS

"*Wer nicht liebt wein weiber un gesang.*
der bleibt ein narr sein lebenlang"
MARTIN LUTHER

Les planches I–V reproduisent les différentes faces d'un petit vase en bronze trouvé en Egypte dans la région de Hadra, nous a-t-on dit. Sur son pourtour sont représentés en bas-reliefs très fins des têtes de silènes, des thyrses, une flute de Pan, tous attributs de Bacchus, de son culte et de ses bacchanales. Cependant, ni les dimensions du vase (1), ni sa forme ne nous autorisent à supposer qu'il contenait du vin (2). Nous avons cru bon de publier ici cet objet, à cause de la beauté de son ornementation et pour présenter un nouvel exemple de la popularité du dieu vin à l'époque gréco-romaine. L'anecdote suivante rapportée par Sozomène, nous prouve que le culte de Bacchus et la célébration de ses mystères étaient devenus chose commune même parmi les chrétiens :

Pendant l'épiscopat de Théodote de Laodicée il advint qu'Apollinaire le jeune et son père assistant à une déclamation du sophiste Epiphane à la gloire de Bacchus, l'orateur enjoignit,

---

(1) Hauteur 10 cm. environ.

(2) Cf. ADRIANI, *Le gobelet en argent des Amours vendangeurs du Musée d'Alexandrie*, 1939 (Société Royale d'Archéologie d'Alexandrie, Cahier no. I). De par sa forme ce vase devait plutôt contenir des parfums ou des onguents. Ce pouvait être aussi une ciste ayant contenu des accessoires du culte. Les fêtes Dionysiaques étaient célébrées par les femmes, R. BRIFFAULT, *The Mothers*, III, 128.

selon l'usage, à tous les profanes et non initiés de quitter les lieux, ce que ne firent ni Apollinaire qui était lecteur, ni son père qui était prêtre, ni aucun des chrétiens présents [1].

On a trouvé des sarcophages chrétiens ornés de scènes de bacchanales. Voici comment Cancellieri [2] décrit la découverte d'un de ces sarcophages dans une des cryptes du Vatican :

" *Dum heic igitur fundamenta erurentur . . . in aprium prolatae sunt geminae inscriptiones christianae Johannis et Titiani, praeter sarcophagum parii marmoris, opere anaglyptico, ac filicato, Bacchanale prae se ferens miro artificio elaboratum.*"

A cette occasion nous nous permettons de revenir sur un sujet déjà traité dans une précédente étude [3].

A propos d'une inscription grecque gravée sur une coupe à boire en bronze, nous avions été amenés à citer certains poèmes dits anacréontiques auxquels les expressions de notre texte gravé paraissaient empruntées. N'ayant pu alors nous étendre sur les particularités de ces poèmes, qu'il nous soit permis de jeter une seconde fois un coup d'œil sur cette poésie d'une veine légère et voluptueuse dont l'influence, ne serait-ce que par sa métrique, a cependant marqué toute une partie de la littérature byzantine.

(1) SOZOMÈNE, *Hist, ecclés.*, P.G., t. LXVII, col. 1360. L'évêque Théodote se mit en colère et punit sévérement les coupables; il n'en reste pas moins vrai que ceux-ci trouvèrent tout naturel d'assister à cette déclamation comme s'ils étaient initiés.

(2) FR. CANCELLIERI, *De secretariis novae basilicae Vaticanae, liber II Romae* 1786, t. III, pl. 1442. Cf. Sarcophage de sainte Constance, *Dictionn. d'arch. chrét.* t. I, fig. 243. Voir F. PIPER, *Mythologie und Symbolik der christlichen Kunst.* WEIMAR, 1847.

(3) G. MICHAILIDIS, *Deux vases à inscriptions épigrammatiques trouvés en Egypte*, A.S.A.E. t. LVII, p. 79-98. Signalons, à cette occasion, deux erreurs à corriger à la page 82 Γναίον par λναίον = Liber liberateur; à la note I de la même page lire leitmotiv.

En effet, même si l'on interprète la compilation de ces poèmes d'inspiration païenne en plein XIme siècle comme un divertissement d'érudit lettré [1], il n'en est pas moins vrai que ces petits vers au rythme chantant, vif et allègre ont été adoptés par les personnages les plus graves de l'orient chrétien pour exprimer leurs sentiments religieux [2], bien avant la parution de ce recueil. Nous n'en citerons que deux :

Grégoire de Nazianze écrit l'hymne εἰσ τὴν ἑαυτοῦ ψυχήν [3] deux poèmes περὶ ἁγνείασ [4] ὕμνοσ εἰσ χριστὸν διὰ λυρικοῦ μέτρου [5] et Synésius [6] ses hymnes en vers anacréontiques, dont les résonnances se prolongeront après eux, pendant des siècles. Ce qui explique peut-être, cette merveilleuse survie d'un genre poétique que l'on pouvait croire éphémère c'est la persistance, sous une apparente légèreté de ton, d'un thème, dont nous avons trouvé des traces dans la Bible et la litterature des anciens Egyptiens.

Il s'agit d'une invitation à jouir de la vie que la mort menace à chaque instant. Aux interprétations écrites de ce thème qui constitue, en somme, le contenu profondement humain de la poésie anacréontique nous nous proposons aujourd'hui d'ajouter quelques précisions, à l'aide de certaines représentations figurées.

Déjà les Egyptiens, suivant Hérodote [7], faisaient circuler pendant leurs repas un petit sarcophage en bois renfermant le simulacre d'un mort parfaitement peint et ressemblant,

(1) Anthologie de CONSTANTIN KÉPHALAS ou Anthologie Palatine.

(2) Sur les anacréontiques byzantins voir FR. HANSSEN, *Ein musikalisches Accentgesetz in der quantitierenden Poesie der Griechen*, Rheinisches Museum, t. XXXVIII (1883) p. 222-244.

(3) P.G., t. XXXVII, col. 1455.

(4) P.G., t. XXXVII, col. 648.

(5) P.G., t. XXXVII, col. 508.

(6) P.G., t. LXVI, col. 1588-1593.

(7) HÉRODOTE, II, 78.

dont les dimensions étaient d'une ou deux coudées. Montet nous dit avoir trouvé à Tanis, dans une maison privée, des statuettes de momie qui, intactes pouvaient mesurer une coudée de long et ont servi peut-être à cet usage" [1].

La figure en terre cuite [2] de ma collection, reproduite pl. VI avait-elle joué le même rôle? Elle représente une femme étendue à la renverse sur un lit [3]. Le bas de son corps est caché par une longue robe qui ressemble à un suaire moulant la rigidité de deux jambes à demi allongées. Les seins longs, desséchés, striés de rides et pendants sont retenus par des mains repliées sur la poitrine. Malheureusement la tête et le cou manquent mais ce qui reste nous découvre des épaules creuses, un thorax squelettique aux côtes saillantes et décharnées. Quoi qu'il en soit, Plutarque donne [4] aux images dont parle Hérodote le nom de σκελετος; Pausanias [5] nous apprend qu'à Delphes on croyait qu'Eurynome déchiquetait les corps des morts avec ses dents et les réduisait à l'état d'un ensemble d'os sans chair et Senèque [6] nous revèle que ses contemporains se représentaient les morts sous forme de squelettes : *Nemo tam puer est ut Cerberum timeat et tenebras et larvarum habitum nudis ossibus cohaerentium.*

Ce squelette, devenu image symbolique de la mort, Pétrone [7] nous en donne une description précise en ces termes : *Larvam argenteam attulit servus, sic aptam, ut articuli ejus et vertebrae laxatae in omnem partem verterentur.*

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(1) P. MONTET, *La vie quotidienne en Eygpte au temps des Ramsès*, Paris, 1946, p. 100-101.

(2) Longueur 18 cm., terre cuite rougeâtre.

(3) On connaît des figures de femmes couchées sur un lit et accompagnées d'un ou de deux enfants (H. BONNET, *Reallexikon der Agyptischen Religionsgeschichte*, s.v. Beischläferin, p. 93-95.) mais celle que nous reproduisons ici est conçue dans un tout autre esprit.

(4) PLUTARQUE, *Conviv. sept. sapient.* édit. Reiske, t; VI, p. 560.

(5) *Pausanias, Phoc*, XXVIII.

(6) SÉNÈQUE, *Consolatio ad Luc.*, epist. XXIV.

(7) PÉTRONE, *Satyricon*, 34.

Pour en revenir au thème de l'apposition de la mort et des jouissances de la vie, voici, toujours d'après Pétrone, l'effet produit sur Trimalcion et ses convives par cette exhibition funèbre : *"Heu, heu, nos miseros, quam totus homuncio nil est : Sic erimus cuncti, posquam nos auferet Orcus. Ergo vivamus, dum licet esse bene."* (Donc vivons tant qu'il nous est permis de bien vivre).

Voici rappelé le leitmotiv des odes anacréontiques. Ce lointain écho des chants du harpiste Egyptien et des versets de l'Ecclesiaste se retrouve dans un épisode de festin romain qui n'est autre que la réedition de la scène décrite par Hérodote, avec cette variante que désormais la mort se présente sous l'aspect d'un squelette. C'est, semble-t-il, la forme définitive qu'elle adoptera dorénavant dans toutes ses apparitions. Voici la description que nous donne Pottier [1] d'un canthare en terre émaillée du Louvre, dont la destination devrait évoquer de joyeuses parties de plaisir : " Sur la première face du vase un des squelettes danse, tourné à gauche, tenant un thyrse dans sa main gauche et levant la tête dans une attitude qui imite visiblement la célèbre Ménade de Scopas. Un autre s'avance vers la droite, un peu penché en avant et s'appuyant sur son thyrse (les jambes ont disparu dans une cassure); il fait face à un squelette qui exécute une sorte de gigue, les mains basses, tout le torse tourné de trois quarts et faisant saillir l'ossature, la tête de mort penchée sur l'épaule gauche; on aperçoit dans sa main la hampe très faiblement indiquée d'un thyrse. Derrière celui-là et en partie caché sous l'anse, un quatrième se penche, les mains avancées (sans doute appuyé sur un thyrse qui a disparu dans une cassure). La deuxième face du vase est plus endommagée et le personnage du centre

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(1) E. POTTIER, *La danse des morts sur un canthare antique* (Revue archéologique, 1901, t., p. 12 sq.)

a entièrement disparu (on n'aperçoit plus que les extrémités d'un coude et d'un pied ?). Mais à gauche, on voit un squelette qui, le torse vu de face et la tête tournée vers la droite, élève de la main gauche, une nébride dont la queue et les griffes pendent vers le sol ; à droite, un dernier acteur, sans accessoire aucun, danse la tête retournée en arrière, un bras levé, l'autre main sur la hanche, ce sont des danseurs et des bacchantes. Ce n'est pas la première fois que l'on constate les origines antiques de la danse des morts, du Totentanz, si célèbre sur les monuments du moyen-âge". Quatre squelettes, dansant et tenant en main des attributs se rapportant aux festins sont représentés en relief sur un vase cylindrique en terre rouge découvert à Heudebouville (Eure) en 1864 [1].

Nous retrouvons sur un vase de Boscoreale [2] la Parque Clotho aux côtés de laquelle s'agitent en dansant deux squelettes plus petits. L'un d'eux ΤΈΡΨΙΕ joue de la lyre, le second bat des mains. Les noms de Sophocle l'Athénien, Moschion, Zenon, Epicure sont inscrits en regard d'autres squelettes. Un petit cochon aux pieds d'Epicure lève la patte et le groin vers un gâteau au-dessus duquel on lit : ΤΟΤΈΛΟΓ ΗΔΟΝΗ

Un second gobelet de la même trouvaille offre des scènes analogues mais avec des personnages autres, tels que Menandre, Archiloque, Euripide, etc.

Plus n'est besoin de sentances écrites ou gravées pour répéter aux hommes que la vie est éphémère et vaine. Par le seul geste de lever sa coupe le buveur antique, chaque fois qu'il voulait gouter à la liqueur énivrante, devait se rappeler *de visu* l'implacable présence de la mort ! Etrange stimulant !

(1) De Witte, *Note sur un vase de terre décoré de reliefs* (Mémoires de la Société des antiquaires de France, 1869, t. XXXI, p. 169).

(2) Héron de Villefosse, *Le trésor de Boscoreale* (Fondation Eugène Piot) Mémoires et monuments, Paris, 1899, t. V. pl. VIII, fig. I.

si telle était la destination de ces squelettes. Plus étrange encore cette insistance, dont nous donnons plus loin quelques exemples, à multiplier les représentations macabres sur toutes sortes d'objets :

Sur une sardoine entre un crâne en haut et un trépied couvert de mets nous lisons une inscription grecque dont voici la traduction : Bois, dit l'inscription, et mange et couronne-toi de fleurs, nous passerons bientôt [1].

Un squelette appuyé sur une amphore est gravé sur une calcédoine [2].

Sur une sardoine brune deux squelettes entourent une amphore [3].

Sur un sardonyx un squelette tient d'une main le thyrse, de l'autre une couronne de banquet [4].

Et l'on pourrait continuer ainsi pendant des pages. Il est permis de se demander à quoi était due cette perpétuelle hantise de la mort [5] faite pour étonner ceux qui se figurent l'ancien monde sombrant dans l'inconscience et la débauche. Etait-elle le résultat d'un raffinement de civilisé décadent ?

(1) Gori, *Inscript. antiq.*, Florentiae, 1727, t. III, p. 22, n. 25.

(2) A. Furtwaengler, *Die antiken Gemmen*, Leipzig, 1900, t. III, p. 145, pl. XXIX, no. 47.

(3) *Op. cit.*, p. 145, pl. XXIX, no. 49.

(4) *Op. cit.*, p. 145, pl. XXIX, no. 51.

(5) Cf. ces expressions tirées d'une épitaphe copte : "O décret inflexible, inexplicable, celle qui mangeait et buvait hier encore, aujourd'hui sa bouche est fermée, pour ne plus rien manger jamais. J'ai fait mon offrande au temple avec mes compagnes. Tout à coup est venu sur moi la nécessité de la mort. Tout ceux qui me connaissaient m'ont oubliée . . ." E. Révillout, *Les affres de la mort chez les Egyptiens*, Revue égyptologique, t. I (1880) p. 139-140. Cf. A. L. Schmitz, *Das Totenwesen der Kopten* Z.Ä.S.A., t. LXV, 1930, p. 1-25.

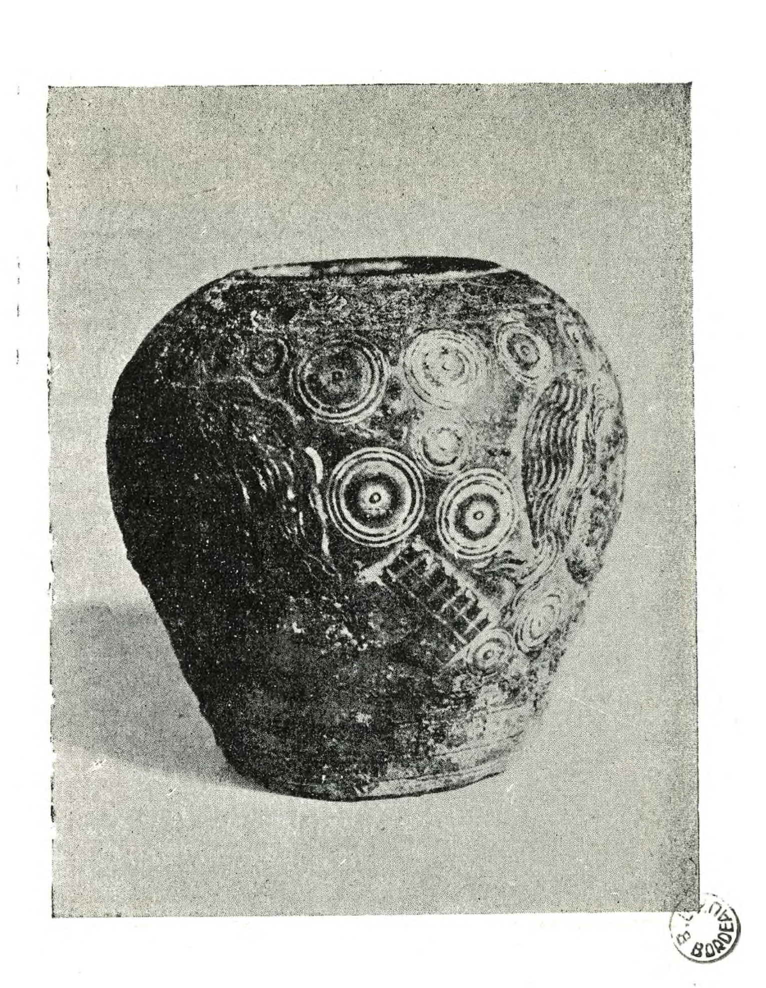
Mais nous la retrouvons déjà chez les anciens Egyptiens et Pottier, d'autre part, nous fait remarquer que la danse des morts, si populaire au moyen-âge, tire son origine de l'antiquité.

Cette continuité ne nous prouve-t-elle point que nous sommes plutôt en présence d'un sentiment de vide que ne peuvent combler ni les plaisirs de l'esprit, ni ceux du ventre, ni le délire des bacchanales.

Also müssen wir auf Erden
Zu dem Tode reifer werden[1].

GEORGES MICHAÏLIDIS

(1) JOHANN CHRISTIAN GÜNTHER (1695-1723) *Am Abend.* A propos des idées des anciens Egyptiens sur la mort, voir ZANDEE, J., *Deat as an enemy according to Ancient Egyptian conceptions,* trad. de W. F. Klasers, 1960, Numen, see pl. V.



Pl. II



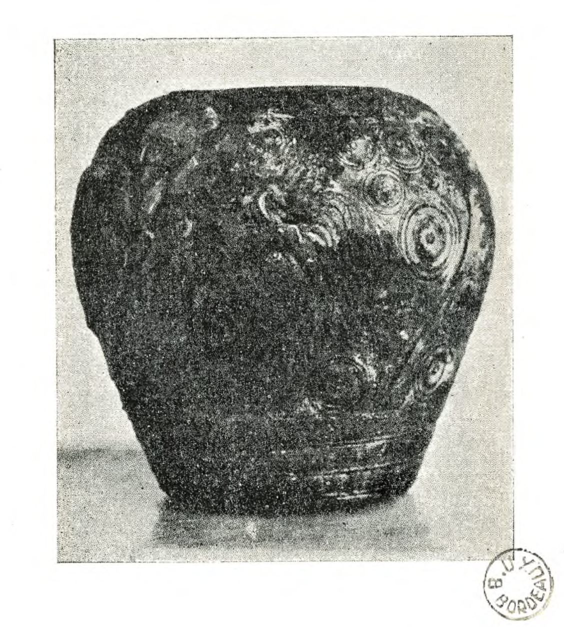
Pl. III



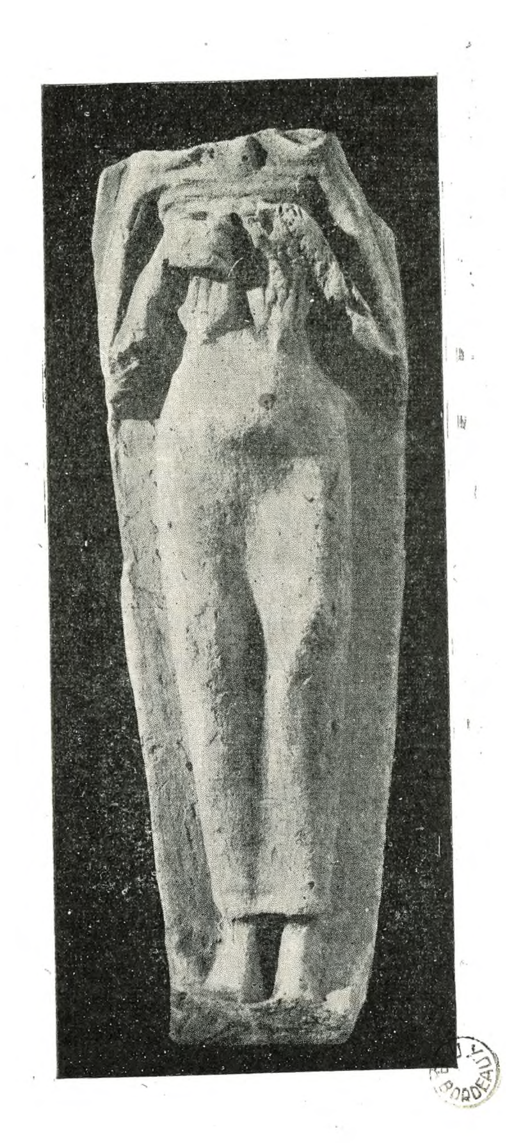
Pl. IV



Pl. V



Pl. VI



LES FOUILLES POLONAISES À TELL-ATRIB (Saison 1961)

PAR

KAZIMIERZ MICHALOWSKI

Le vaste programme des fouilles archéologiques polonaises de la saison 1960-1961 : Kôm el-Dick en Alexandrie, Palmyre en Syrie, Faras en Nubie Soudanaise, nous a obligés à limiter la cinquième campagne de fouilles à Tell Atrib, entre le 19 mars et le 4 Avril.[1]

L'espace fouillé cette année forme le prolongement, côté Est, du secteur dégagé en 1959. Celui-ci, comme on le sait, se caractérisait surtout par l'ensemble des fours à chaux.[2]

Le terrain qui vient d'être déblayé occupe le centre des carrés F, G, J, K, de notre plan général (v. plan 1 ASAE, vol. LVII, p. 67 sqq. v. plan I ainsi que Pl. I fiig 1). On peut résumer les résultats récemment obtenus de la manière suivante :

(*a*) Fragment d'un grand mur d'enceinte en briques crues de la XXVI[ème] dynastie. (v. Pl. I, fig. 2 et Pl. II, fig. 3).

(*b*) Une construction en briques crues constituant une maison à péristyle dont les colonnes ont été déja mentionnées dans notre rapport de 1959.[3] (v. Pl. II fig 4).

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(1) La fouille a été dirigée par le Professeur K. Michalowski, assisté par :
Mlle B. Ruszczyc — archéologue
Mme I. Pomorska — archéologue
M. M. Marciniak — épigraphiste
M. W. Kozinski — architecte
M. T. Biniewski — photographe
M. M. Marciniak a participé à la rédaction du présent rapport.

(2) cf. Rapport de 1959, *ASAE*, vol. LVII, p. 49 sqq.

(3) cf. la note précédent.

(*c*) L'ensemble des fours à chaux.

La présence de ces trois ensembles au même endroit a fourni des données très importantes pour mieux comprendre la position respective des nombreuses constructions dégagées au cours des campagnes précédentes, par rapport au niveau du terrain.

(*a*) Dans la tranchée (environ 3,00 × 14,00 m) qu'on a creusée du côté Est du secteur fouillé cette année nous avons constaté l'existence d'un grand mur en briques crues (dimensions des briques 40 cm × 20 cm × 10 cm), dont l'épaisseur n'a pas pu être exactement mesurée, mais elle dépasse au moins 6,00 m.

Le niveau du soubassement de ce mur devait correspondre à peu près au niveau - 3, 89 m, c'est -à dire à celui des murs du grand caisson de sable fouillé par nous en 1957 et dans lequel, en 1958, nous avons trouvé le dépôt de fondation d'Amasis (4). Ce mur, de direction Est-Ouest, touchait probablement aux murs de la construction d'Amasis du côté Est (v. plan I).

Un second mur, en briques crues de mêmes dimensions, lui a été adossé du côté Sud ; une couche de mêmes briques semble former une sorte de plateforme sur la partie supérieure des deux murs. L'espace en forme de triangle isocèle compris entre la face Sud du premier mur et le second mur était rempli de terre. Le niveau de cette terrasse est de + 1,80 m. Les briques du second mur ont été façonnées en terre mélangée de sable qui préserve mieux de l'humidité, tandis que la couche supérieure et la plateforme mentionnée plus haut sont faites des mêmes briques que le grand mur, c'es t-à dire façonnées d'*ardiya* qui sèche très vite. L'épaisseur du second mur est d'environ 1,50 m. Ce mur fut ensuite surélevé à une hauteur

(1) cf. K. Michalowski, *Tell-Atrib 1957-1958*, Viestnik Drievniej Istorii, I 1960, p. 186 et suiv.

qui correspond aujourd'hui à+3,59 m au-dessus du sol. Cette surélévation, plus tard, a été encore doublée. Nous pouvons distinguer, dans la section du Kôm effectuée en cet endroit, une mince couche de sable sur laquelle reposent deux couches de petits fragments de calcaire, formant le soubassement du second mur (plans II et III).

Ainsi furent établies dans ce secteur, et dans des conditions particulièrement difficiles, les données archéologiques des fouilles à Tell Atrib où l'on rencontre, à un niveau - 2,61 m au-dessous des champs, les eaux souterraines d'infiltration. Pourtant, dans la partie supérieure de la section effectuée par nous en cet endroit du Kôm, la différence entre les décombres et le mur en briques crues est beaucoup plus distincte, permettant même de tracer la ligne des briques d'arasement sur une hauteur de + 2,50 m. Il semble donc que le grand mur, qui ne peut être qu'un mur d'enceinte, ait subi, au cours des temps, des remaniements considérables qui, à un moment donné, ont abouti au terrassement de cette construction à un niveau probablement inférieur à sa hauteur originelle. Sur cette terrasse un autre mur plus étroit a été élevé. Le fait que, dans les décombres qui ont rempli le débris de terrassement au Nord de la surélévation de ce mur, on ait trouvé une empreinte amphorique rhodienne (Inv. 44/61) v. Pl. III, fig. 5 et une autre cnidienne (Inv. 5/61) v. Pl. III, fig. 6 ainsi que plusieurs fragments de poterie ptolémaïque mélangés aux tessons romains, semble indiquer la période ptolémaïque comme date probable de la transformation et, peut-être, du terrassement de ce mur.

(*b*) L'existence de ce mur, quoique fragmentaire, explique la position des autres constructions dans ce secteur. L'an passé,[1] on était en présence de murs romains bâtis au-dessous du niveau du sol; en revanche, les constructions que

(1) cf. *ASEA*. vol. LVII, p. 67 sqq.

nous pouvons dater certainement de l'époque romaine, c'est-à-dire, les fours à chaux, se trouvent, dans le secteur fouillé cette année., à un niveau plus élevé de presque 2,95 m, soit à + 1,80 m au-dessus du sol.

Au cours de la présente campagne, en dégageant les ruines des murs nous n'avons pas découvert un seul fragment de poterie copte, alors qu'on les trouvait par centaines dans les secteurs fouillés les quatre saisons précédentes. Sauf pour quelques fragments de murs en briques cuites, conservés au plus dans deux ou trois couches d'épaisseur, le reste des vestiges en cet endroit n'était représenté que par des murs en briques crues. Quelques sondages de deux ou trois mètres ont révélé les fragments d'autres appareils en briques crues mélangées avec un remplissage en "*ardiya*" comprenant des fragments de poterie ptolémaïque (anses et pieds d'amphores, etc.). La poterie romaine a été trouvée en abondance seulement entre les vestiges des murs en briques crues qui se dressaient sur le haut du kôm et sur lesquels reposaient quelques fragments des murs en briques cuites mentionnés plus haut. L'étude du niveau des fours à chaux, rassemblés dans la partie Ouest de l'espace fouillé cette année, a montré qu'ils descendent tout au long de la pente. Toutes ces remarques indiquent d'une manière très évidente qu'il y avait, ici, au début de l'époque romaine, une petite colline artificielle qui s'était formée autour, et surtout du côté Sud, du grand mur d'enceinte, dont un fragment est conservé jusqu'à une hauteur de quelques mètres. Sur le sommet de cette petite colline, nous avons découvert les ruines d'un vaste bâtiment dont l'angle Nord-Ouest seulement, a pu être déblayé cette année. Il s'agit d'une construction de forme rectangulaire formée de quelques chambres disposées autour d'un péristyle (v. Pl. IV, Fig. 7).

Quoique cette construction ait été rebâtie au moins deux fois, l'analyse détaillée des éléments préservés nous permet

d'établir, au moins en partie, la disposition originelle de ces pièces. L'angle Nord-Ouest forme un pilier, formé de deux colonnes engagées reposant sur une base rectangulaire. (Pl. V Fig 9). Cette base est découpée dans l'angle Sud-Est en forme de tambour de colonne. La base a ainsi 0.20 m de hauteur et 1,98 m de largeur sur les côtés Nord et Ouest, et 1,85 m de largeur sur les côtés Sud et Est. Cette dernière dimension correspond aux largeurs des bases des autres colonnes. Les bases se trouvent à un niveau de + 1,54 m au-dessus du sol et elles reposent sur une fondation en briques crues. Le pilier conservé a 1,49 m de hauteur sur trois assises et il est construit de demi-tambours de colonnes. Il est évident que la surface de ce pilier, aussi bien que celle des autres colonnes construites de la même façon, était couverte d'un enduit de ciment. Sur la surface intérieure des assises supérieures sont incisées les lettres : I, B.

Il est fort probable que ces lettres représentent une marque de carrier.

Dans le premier entrecolonnement, du côté Sud du pilier, nous avons trouvé un bloc calcaire (1,08 x 0,27 x 0,22 m), orné d'un triglyphe. (Pl. V Fig 10). Le fragment de chapiteau de style pseudodorique, découvert par nous au cours de la précédente campagne de fouilles, provient probablement de ce péristyle qui était donc, à cause du triglyphe, de l'ordre pseudo-dorique et possédait probablement deux triglyphes au-dessous de chaque entrecolonnement mesurant environ 1,34 m.

Le diamètre des colonnes [1] varie entre 0,59 m et 0,62 m environ. A une distance de 3,00 m, le péristyle était entouré par un mur épais de 1,10 m, construit en briques crues et posé sur le niveau d'environ + 1,80 m, au-dessus du sol. Les briques mesurent 8 cm x 13 cm x 26 cm. Ce mur était recouvert, du côté du péristyle, par un mince enduit de ciment dont

(1) cf. Rapport de 1959, *ASSE*, vol. LVII, p. 62.

on peut encore distinguer deux couches superposées. La première couche a conservé des traces de peinture rouge, imitant probablement des plaques de pierre colorées, puisque, dans un endroit sur le mur Nord, est encore visible une ligne droite légèrement creusée, suggérant la limite d'un bloc de pierre.

A l'angle Nord-Ouest de ce mur ont été aménagées deux entrées, l'une conduisant dans une pièce du côté Ouest, l'autre dans une chambre du côté Nord. A gauche de l'entrée Ouest, on a pu, au moment du dégagement, distinguer sur l'enduit, quelques lettres tracées au pinceau en jaune A et (:) (Pl. IV Fig 8).

La paroi Ouest du mur, du côté du péristyle, a été complètement ravagée.

Nous avons trouvé, en cet endroit, des fragments d'enduit plus épais d'environ 1 cm, sur lequel on a distingué des restes d'oiseaux, de feuilles et de rinceau ainsi qu'une lettre E en grand caractère. Les couleurs employées étaient : jaune, rouge, brun, bleu et vert. Les représentations étaient peintes sur fond blanc.

Il est toutefois très difficile de formuler ici même une hypothèse concernant la composition de cette peinture, qui s'apparente, semble-t-il, aux motifs floraux de la fin du Ier siècle avant notre ère. Il est probable que ces fresques ornaient une chambre située au premier étage qui, construite en briques cuites, fut ajoutée à la maison à péristyle au début de l'époque romaine. En effet, la position des décombres en briques cuites dans cette partie du bâtiment, semble indiquer un écroulement des murs du premier étage.

L'entrée Ouest donnait accès à une longue chambre comprise entre des murs en briques crues, de la même épaisseur,

d'environ 1,35 m. Cette pièce, large de 2,50 m, longe le péristyle du côté Ouest. Au cours du dégagement de cette chambre on a pu encore constater sur la paroi Ouest, des traces d'enduit blanc.

L'entrée conduisant vers la pièce au Nord du péristyle fut plus tard transformée en fenêtre. La chambre Nord, dont le niveau est de + 2,11 m, avait 2,30 m de largeur. Sa longueur n'a pas pu être exactement mesurée mais elle était probablement de 2,00 m. Les parois intérieures de cette pièce sont couvertes d'un mince enduit de ciment blanc. Le même enduit se retrouve sur la paroi Est du mur, qui forme un prolongement du mur Ouest de cette pièce vers le Nord.

Il paraît très vraisemblable que cette paroi formait un ensemble architectural en rapport avec le mur accolé au mur d'enceinte mentionné plus haut qui, dans ce cas, n'aurait été qu'un mur de soutènement du côté Nord pour la maison à péristyle. De plus, dans la paroi Sud de la surélévation de ce mur de soutènement, des traces d'un enduit blanc semblable à celui qui ornait les murs de la maison à péristyle, ont été découvertes. Le bâtiment se dressait donc sur une colline dont la pente Nord était formée du mur de soutènement posé sur l'ancien mur d'enceinte. Une exposition vers le Nord formait peut-être un avantage considérable pour cette maison Comme nous l'avons fait remarquer plus haut, la maison à péristyle a subi des remaniements considérables. Ainsi on a adossé, plus tard, à la hauteur des piliers, deux murs perpendiculaires aux parois Nord et Ouest, formant ainsi une pièce rectangulaire. Pour résumer, il faut rappeler quelques données archéologiques qui pourraient indiquer la date de ce bâtiment :

(1) La maison se dresse, en partie, sur le mur pharaonique et en partie, au sud, sur la colline artificielle.

(2) Ses murs sont en briques crues que nous rencontrons seulement dans les constructions pharaoniques, ptolémaïques ou coptes; les constructions romaines, en général, sont en briques cuites.

(3) Aucun fragment de poterie ne fut trouvé dans cet endroit.

(4) Un petit sondage effectué dans le sol du péristyle a donné quelques fragments de poterie ptolémaïque (Inv. 47/61, 49/61).

(5) Les peintures murales appartiennent au style dit d'incrustation, caractéristique de l'époque ptolémaïque.

(6) Derrière le mur de soubassement, mentionné plus haut, on a trouvé deux empreintes amphoriques datant de l'époque hellénistique (Inv. 12/61, 26/61).

(7) Derrière l'entrée Ouest de la paroi du péristyle, à une hauteur de 0.50 m environ au-dessus du sol, parmi les débris de poterie romaine, 5 pièces de monnaie du temps de Vespasien (Inv. 23/61) Pl. VI Fig. 11 ont été trouvées et les conditions de cette trouvaille indiquent nettement qu'il s'agit ici de décombres postérieures à la construction.

Tous ces faits obligent à voir dans ce bâtiment dont le péristyle possède tous les traits d'une construction hellénistique une maison spacieuse de l'époque ptolémaïque construite à cet endroit, bien avant l'établissement des premiers bains, installés dans le voisinage à l'époque romaine.

(*c*) En ce qui concerne l'époque romaine, elle est encore représentée dans ce secteur par une quantité considérable de fours à chaux analogues à ceux que nous avons trouvés en 1959 et étudiés dans le rapport de cette campagne [1]. Le nombre

(1) cf *ASAE*, vol. LVII, p. 52 sqq. Pl. I.

des fours, dégagés cette année, s'élève à 11, ce qui donne, avec les fours dégagés en 1958 et 1959 le total de 21 fours à chaux, groupés l'un près de l'autre, et souvent édifiés en partie l'un au-dessus de l'autre. En ce qui concerne les détails techniques de la construction de ces fours, il faut mettre en relief deux observations qui peuvent compléter l'étude présentée dans le rapport mentionné plus haut. Il semble maintenant évident que ces fours étaient construits de telle façon qu'ils étaient en grande partie enfoncés dans la terre, avec seulement un vide du côté Nord-Ouest pour le canal d'aération. Le four n° 104 possédait un canal, conservé en sa partie inférieure et bâti d'une manière très solide en briques cuites (v. Pl. VI Fig. 12).

Il est donc facile de comprendre que l'on a choisi volontairement la pente Nord-Ouest de la colline artificielle pour y bâtir toute une série de fours à chaux. Cet endroit était le lieu le plus approprié pour englober dans sa pente Nord-Ouest les trois-quarts d'un four, en laissant seulement l'embouchure du canal ouvert dans la direction d'où le vent souffle généralement. Cet endroit est demeuré pendant quelques siècles, même à l'époque copte, le lieu où l'on fabriquait la chaux, puisque dans les fours trouvés lors d'une campagne précédente, on a découvert une grande quantité de poterie copte.

Ainsi s'explique peut-être le fait que nous n'avions pas trouvé ici les traces d'autres constructions en dehors du grand bâtiment à péristyle, puisque à l'époque romaine et, plus tard, à l'époque copte, cet endroit était réservé à la fabrication de la chaux.

C'est seulement à l'époque arabe, à laquelle nous sommes enclins à attribuer des murs en briques cuites posés immédiatement sur les murs ptolémaïques, que nous notons une nouvelle activité architecturale, différente de celle des fours à chaux. Ainsi sur le mur Ouest de la chambre au Nord du

péristyle un dallage en briques posées obliquement en cercles concentriques a été construit. Ce dallage s'étendait au-dessus de toute la chambre qui était, à cette époque, remplie de terre. Afin d'empêcher que le dallage, posé d'un côté sur le mur ne s'affaissât dans l'endroit qui n'était rempli que de terre, entre les parois, on a glissé dans ce remplissage une dizaine de plaques de calcaire (1) appartenant à d'autres monuments, en les maintenant par des murs de faible épaisseur en briques crues. Cet arrangement qui, au moment de la découverte, présentait l'aspect d'une sorte d'hypocauste, n'était qu'une consolidation du sol sur lequel le dallage fut ensuite posé, en liaison, sans doute, avec le " hammam " de l'époque arabe. Notons que les traces d'un grand " hammam " ont été trouvées sur toute la surface du kôm au même niveau, c'est-à-dire + 3,67 m. A cette époque nous pouvons attribuer aussi un fragment du canal voûté, en briques cuites, qui fut dégagé au niveau + 2,58 m à l'ouest du secteur fouillé cette année. L'intérieur du canal possédait encore les traces d'un enduit épais en ciment blanc, tendre, caractéristique de l'époque arabe et si différent du ciment imperméable utilisé par les Romains dans toutes leurs constructions hydrauliques.

Kazimierz Michalowski

(1) Une de ces plaques était ornée du relief d'un torse masculin, probablement XXVIème dynastie, inv. 54/61.



Fig. 1.—Vue générale du secteur fouillé en 1961.

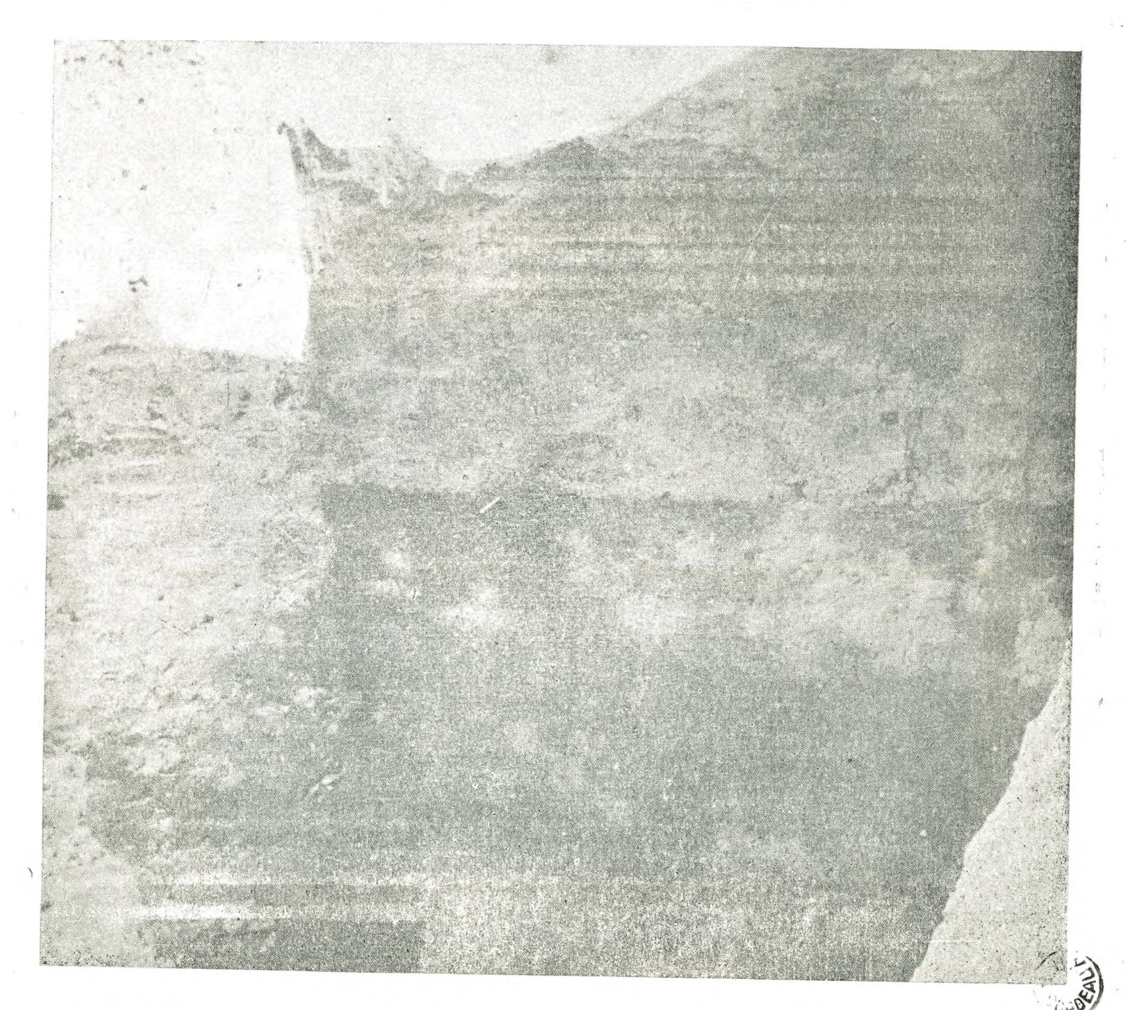


Fig. 2.—Grand mur en briques crues dans la tranchée à l'Est du secteur fouillé



FIG. 3.—Grand mur d'enceinte

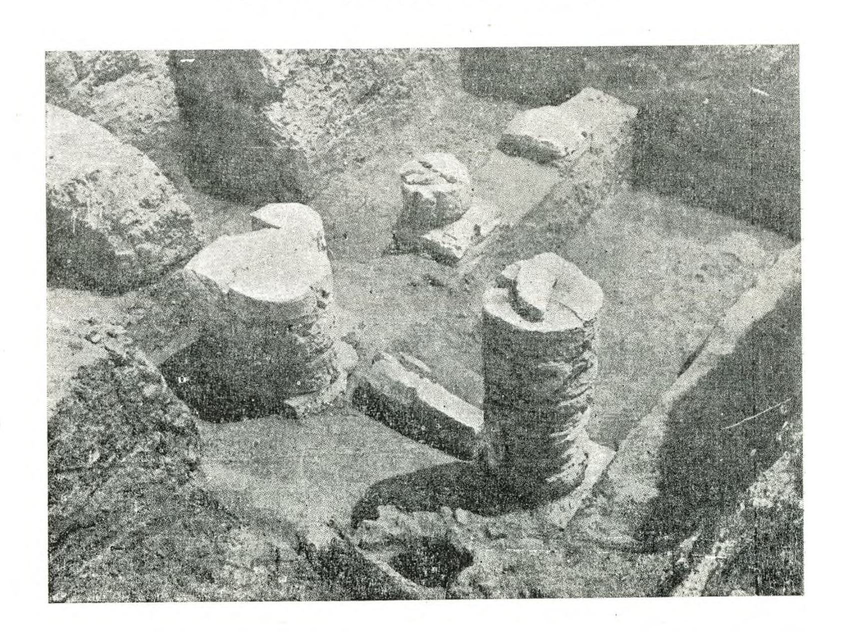


FIG 4.—Maison à péréstyle



Fig. 5.—Timbre amphorique rhodienne, Inv. 44/61.



Fig. 6.—Timbre amphorique cnidienne, Inv. 5/61.

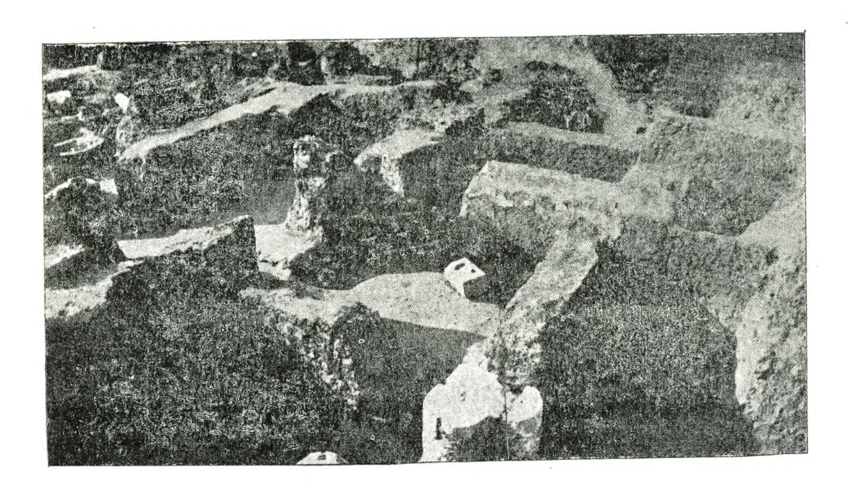


Fig. 7.—Vue général de la maison ptolémaique.



Fig. 8.—Lettres tracées au pinceau sur un des murs de la maison.



Fig. 9.—Pilier augulaire du péristyle.

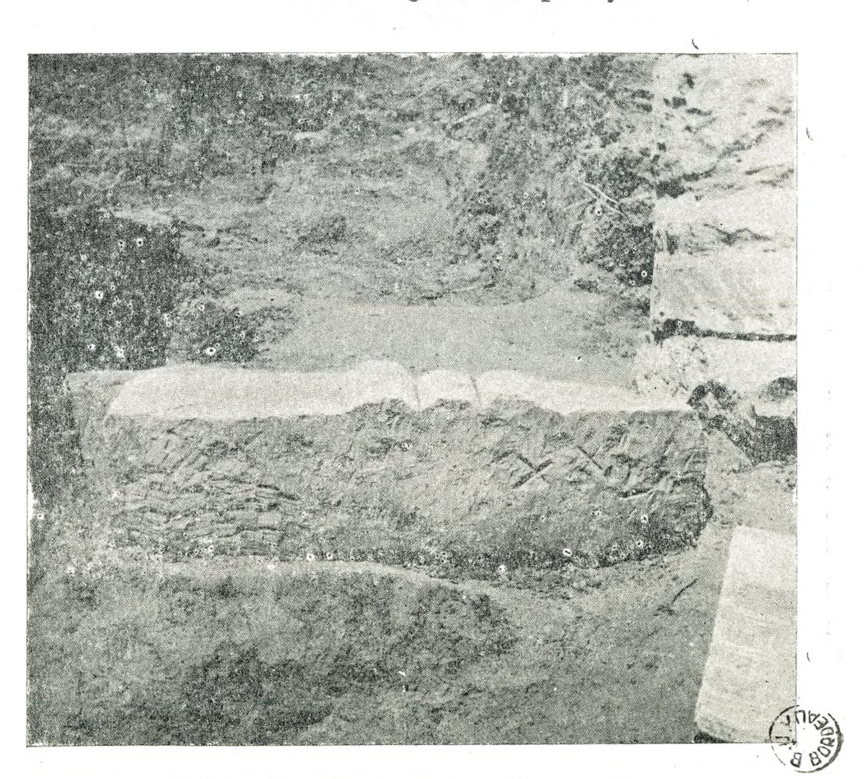


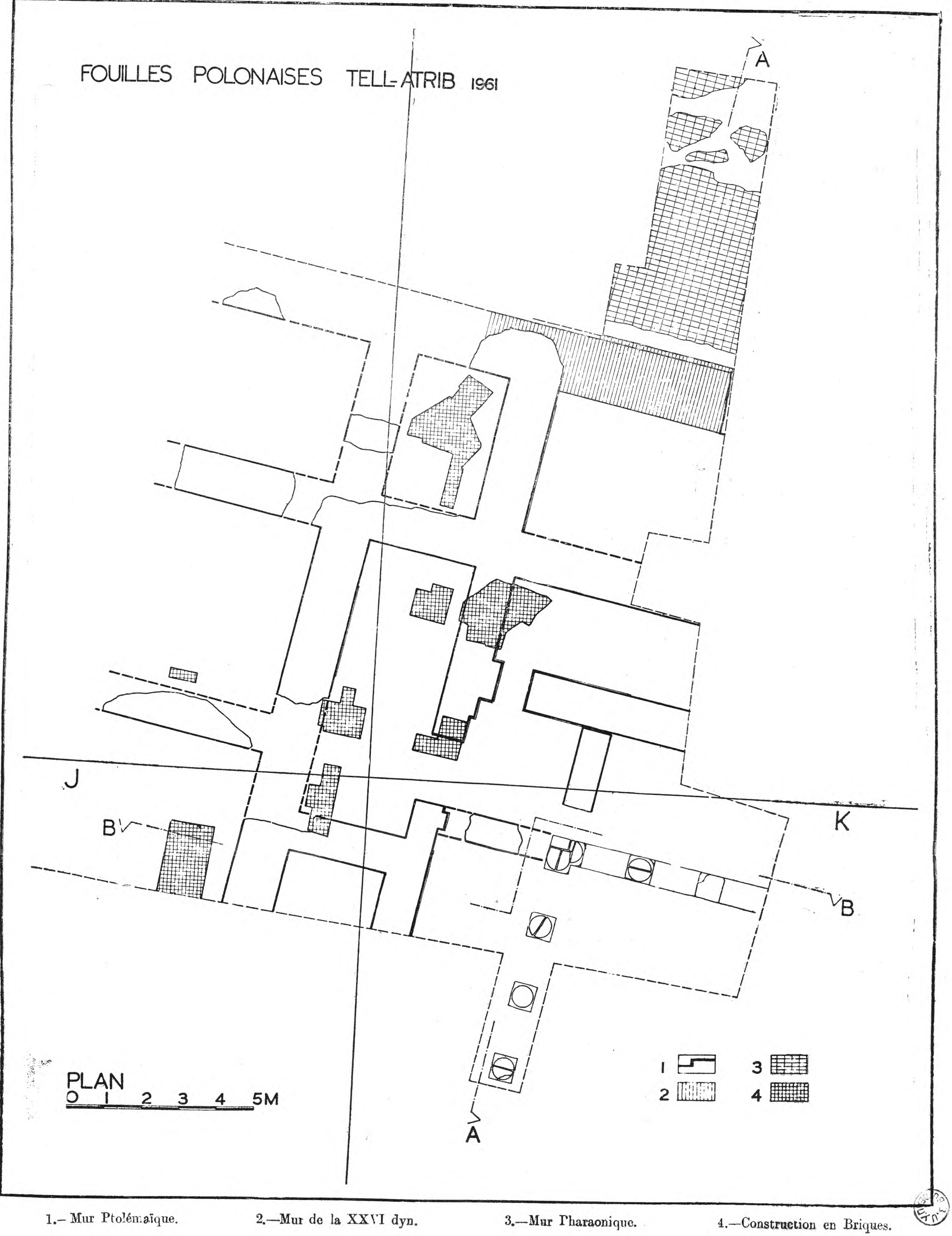
Fig. 10.—Bloc orné de trygliphe



Fig. 11.—Monnaies du temps de Vospasien.

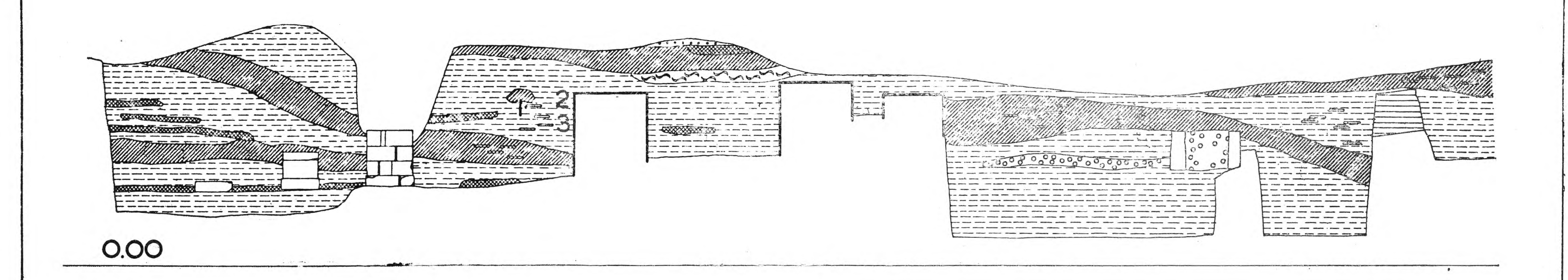


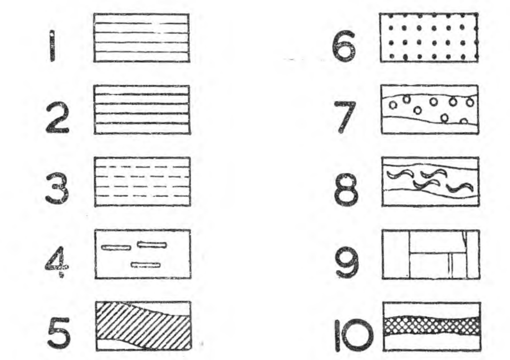
Fig. 12.—Copol Ole four no. 104



1.– Mur Ptolémaïque. 2.—Mur de la XXVI dyn. 3.—Mur Pharaonique. 4.—Construction en Briques.

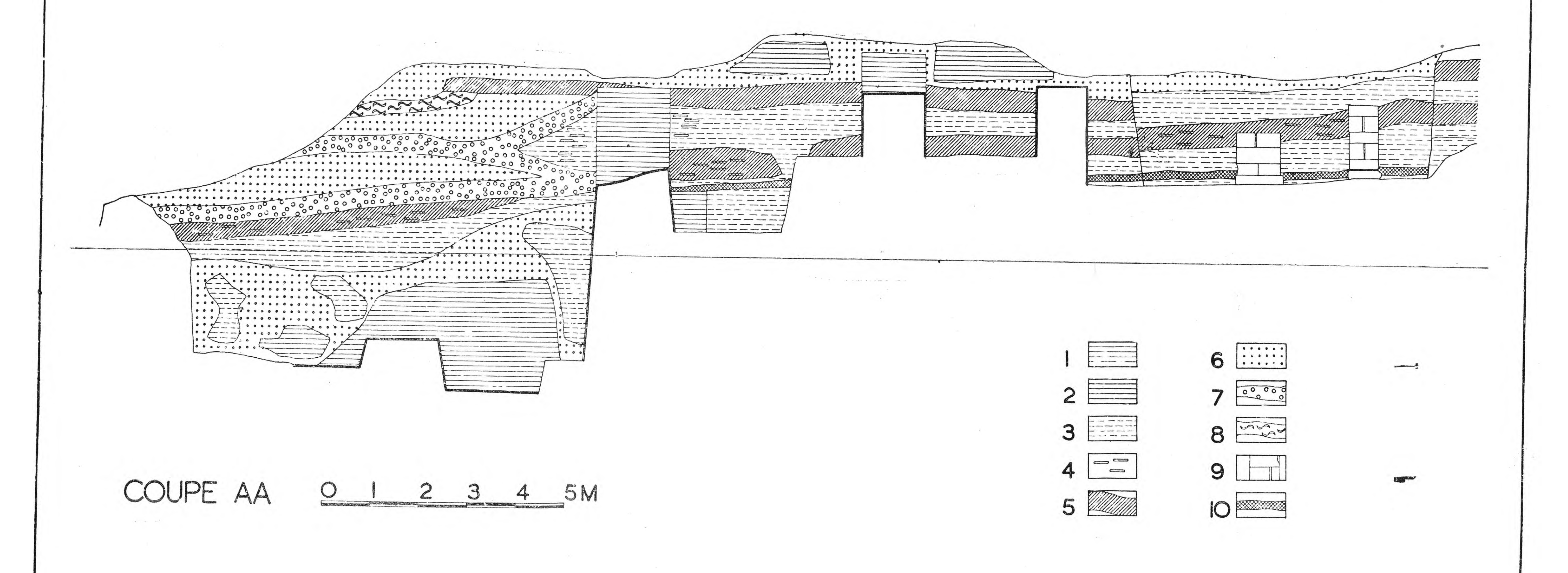
FOUILLES POLONAISES TELL-ATRIB 1961





COUPE BB 0 1 2 3 4 5M

1.—Mur en Briques Crues. 2.—Mur Composé de Briques Cuites et Crues. 3.—Decombres : ARDIYA et Briques Crues. 4.—Fragments d'Enduit. 5.—Decombres : ARDIYA et Briques Cuites.
6.—Ardiya. 7.—Couches de Scories et Charbons. 8.—Couches des Tessons de Ceramique. 9.—Colonnes en Pierre Calcaire. 10.—Decombres de Calcaire.



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SIXIÈME CAMPAGNE DE FOUILLES À TELL-ATRIB (Saison 1962)

PAR

KAZIMIERZ MICHALOWSKI

Le programme de la sixième campage des fouilles polonnaises à Tell Atrib a été déterminé par le dégagement partiel d'une colonnade au cours de la saison précédente [1].

En 1961, nous avions dégagé 7 colonnes dont une angulaire, ce qui nous a permis de présenter comme première hypothèse que nous nous trouvions en présence d'un péristyle formant, avec les chambres qui s'y adossent du côté Nord et du côté Ouest, une villa hellénistique[2]. Le déblaiement de toute la partie centrale du Kom jusqu'à la pente Sud nous a obligés à corriger notre opinion. Il ne s'agit pas d'un péristyle, mais des restes d'un long portique ouvert vers l'Est, dont les traces des 12 colonnes de la rangée Nord-Sud ont été répérées au cours de cette campagne (cf. Plan). Tout ce terrain a été complètement ravagé et a subi de nombreuses transformations.

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(1) La sixième campagne de fouilles à Tell Atrib - duré du 1 Mars au 20 Mars 1962. La Mission était composée de la façon suivante :

Prof. Dr. K. Michalowski.—directeur des fouilles.

Mlle. K. Kolodziejeczyk.—archéologue.

M. Stefan Jakobielski.—archéologue-coptisant.

M. Tomasz Mrówka.—architecte.

M. Tadeusz Biniowski.—photographe.

M. Marek Marciniak.—égyptologue.—a collaboré à la rédaction de ce rapport. Tous les plans, coupes et dessins sont de M. Tomasz Mrówka.

Nous avons employé environ 140 ouvriers.

(2) *cf.* K. Michalowski, ASAE, V. LVIII, p. 4.

Au cours des travaux, nous avons pu constater les différents niveaux qu'affecta ici ce terrain à l'époque antique. Ainsi, près du mur Nord du portique, le premier niveau (+ 1m, 17 env.) présente une surface formée d'argile compacte sur laquelle nous avons trouvé un pot (H. Om, 105) d'argile rose à petite anse près du col (Inv. No. TA 96/62) qui présente la forme typique dite des modèles ptolémaïques de poterie. Ce sol se trouve à Om, 90 environ au-dessous du niveau des bases des colonnes. Il appartient par conséquent à une époque antérieure à la construction du portique. Il faut donc admettre que le mur Nord, englobé ensuite dans l'ensemble du portique et longeant la colonnade Est-Ouest, est plus ancien que le portique même puisqu'il repose sur le niveau montionné plus haut, de Om, 90 plus bas que celui des colonnes.

La surface du deuxième niveau est formée d'une mince couche de cailloux, d'éclats de calcaire. Ce type de sol est d'ailleurs très fréquent à Tell Atrib : nous l'avons trouvé sur les caissons de sable fouillés en 1957 et 1958, dont la date a été attestée par la découverte du dépot de fondation d'Amasis[1]. On rencontre ce genre de sol aussi à l'époque ptolémaïque. Il faut donc admettre que quand on construisit le portique le mur Nord et le mur Ouest, formant les parois respectives de ce bâtiment, étaient déjà en place.

L'état dans lequel nous avons trouvé les ruines de cet édifice ne permet pas de préciser d'une façon exacte les limites de la colonnade du portique. Il ne reste que trois colonnes et peut-être les traces de la quatrième de la rangée Est-Ouest, 4 colonnes -y compris la colonne angulaire- de la rangée Nord-Sud, et les traces de 4 autres colonnes plus loin au Sud dont

(1) *cf.* K. Michalowski, ASAE, v. LVII, 1960 p. 51.
Ainsi que Viestnik Drevnei Istorii 1960, I, p. 82 et la Revue du Caire 218 (1958) p. 226 22 ; 2 et 3.

l'empreinte des bases sont encore visibles dans le dallage partiellement conservé dans cette partie de la colonnade (cf. Pl. 1) Dans le secteur Nord du portique, le dallage a complète ment disparu. Il est fort probable que ce portique se prolongeait vers le Sud, puisque le mur qui se dresse de ce côté à la limite du Kom devait couper la rangée de colonnes en cet endroit, selon toute vraisemblance. Sous la colonnade, le dallage touchant au bas de ce mur révèle encore l'emplacement en creux d'une partie de la base de la 12ème colonne. Comme de ce côté la colline artificielle a complètement disparu et que les cultures touchent la pente Sud du Tell, il est fort probable qu' auparavant le portique avait de ce côté une forme analogue à celle qu'il a au Nord, c'est à dire une rangée de trois ou quatre colonnes limitant le bâtiment du côté Sud.

Les trouvailles d'objets faites cette année au cours du dégagement de l'emplacement de la colonnade confirment notre hypothèse, présentée dans le rapport de la campagne précédente, en ce qui concerne la date de la construction. Une monnaie de Ptolémée I Soter (Inv. No. TA 44/62) deux anses d'amphores Rhodes 200-180 av.n.e./TA 82/62 et Thasos du III siècle (TA83/62) ainsi que quelques terres-cuites ptolémaiques (TA56/2 et TA 35/62), une anse de récipient (TA 88/62) portant les traces d'une inscription, et plusieurs fragments de poterie ptolémaïque, s'accordent avec la relation stratigraphique du niveau de ce portique par rapport aux constructions romaines.

Il faut seulement corriger notre hypothèse en ce qui concerne le caractère de ce bâtiment. Au lieu d'une villa particulière, il faut voir ici un bâtiment public, c'est-à-dire un portique, bâti sur un niveau de+2m. environ (v. plan général), avec une largeur d'1M, 34 d'entrecolonnement et des collonnes de Om, 59-Om, 62 env. de diamètre. Comme on le sait, nous avions trouvé plusieurs demi-tambours de colonnes on calcaire au cours

de la précédente campagne de fouilles[1] Leurs dimensions correspondent à celles utilisés dans les colonnes du portique. Au bloc de calcaire orné de trygliphes trouvé l'année passée, s'ajoute un autre bloc de calcaire provenant d'une corniche ionique ornée de denticules saillants. Il est donc très probable que le portique a été construit en utilisant deux ordres, à savoir : une rangée de colonnes aurait été dorique et l'autre ionique. Deux chapiteaux à volutes, trouvés par nous en 1958, travaillés de la même façon hâtive que les futs de colonnes, soutenaient probablement la corniche à denticules découverte au cours de la présente campagne de fouilles. Plusieurs fragments de chapitaux doriques en calcaire, provenant de cette colonnade, sortaient au fur et à mesure que la fouille du Kom avançait. Il serait plutôt difficile de dire avec certitude quelle rangée de colonnes était construite en style dorique et quelle autre en style ionique. Vu le fait de préséance observée pour l'ordre dorique dans le décor composite de l'architecture antique, on serait enclin à voir les colonnes doriques dans la rangée Nord-Sud et d'attribuer l'ordre ionique aux ailes de la colonnade, dont celle du Nord est encore attestée par les restes des trois colonnes en place. L'application de deux ordres architectureux à la construction de ce portique est encore attestée par la trouvaille, cette année, d'un chapiteau à deux volutes appartenant à un pilastre ou à une colonne angulaire.

Une autre explication de deux ordres architecturaux utilisés dans un même bâtiment peut être envisagée, à savoir : l'ordre dorique aurait été employé au rez-de-chaussée et l'ordre ionique au premier étage. Cet arrangemet para!t ici peu probable, vu le fait que tous les demi-tembours de

(1) *cf.* K. Michałowski, Les constructions ptolémaïques et romaines à Tell Atrib, C.R. du VII Congrès d'Archéol. 1958, II, p. 35. sqq.

colonnes en calcaire trouvés au cours des campagnes précédentes avaient environ le même diamètre. De toute façon cet ordre composite serait dans notre bâtiment la manifestation d'un style d'architecture alexandrin se caractérisant aussi par l'application de stucs très vivement colorés. Une grande quantité de fragments de stuc peint, blanc, jaune et rouge, trouvés dans les décombres, décoraient sans doute cette colonnade. En effet, les fûts ne sont composés que de demi-tambours lesquels ne devaient être que des supports pour les stucs colorés. Probablement le bas des colonnes était recouvert de stucs blanc, le stuc jaune couvrant les 2/3 des fûts, et le rouge étant peut-être réservé à l'ornement du plafond [1].

Dans notre rapport précédent nous avons analysé les pièces adossées au côté Nord et au côté Ouest, à l'angle précédemment dégagé de la colonnade. Au cours de cette campagne, nous n'avons pas pu complètement fouiller les constructions touchant la paroi Ouest du portique. La fouille partielle de cet endroit nous a pourtant révélé l'existence d'une longue chambre, qui pourrait aussi être divisée en deux petites chambres- s'adossant à la paroi du portique du côté Ouest et appartenant probablement à l'ensemble de cet édifice.

Les premières constructions romaines dans cette partie du Kom tiennent compte de l'existence du portique. Au cours de la campagne de feuilles précédente, nous avons pu constater que l'activité architecturale romaine, dans le secteur déjà fouillé en 1957, est attestée dès l'époque d'Auguste et de Tibère par les installations balnéaires [2] C'est de cette période que nous serions portés à dater le canal d'écoulement

(1) Parmi les fragments de stuc, il y a plusieurs morceaux de stuc blanc et de stuc jaune qui sont convexes, appartenant visiblement de ce fait à la décoration des colonnes ; parmi les fragments de stuc rouge, il n'y en a aucun qui représente cette forme.

(2) *cf.* K. Michałowski, ASAE, V. LVII, 1962. p. 67 sqq.

venant de l'Est, qui, près de la quatrième colonne du portique, tourne à angle droit vers le Sud pour, devant la onzième colonne, bifurquer vers l'Ouest. Ce canal, dont le fond correspond au nivau de+1,80 m. large de 0.14 m, présente une coupe rectangulaire (cf. Pl. II, III). Il est bâti de briques cuites recouvertes d'une épaisse couche de ciment imperméable rosâtre. Dans son parcours E–O, il est posé sur un soubassement de briques crues et il est renforcé encore du côté Nord par un mince mur de soutènement en briques crues dont la largeur correspond à la longueur des briques. L'espace entre ce mur de soutènement et la construction même du canal, 0.03 m. environ était rempli, à une profondeur de 0.18 m. environ, de sable et de morceaux de briques cuites. Ce mur de soutènement du côté Nord était probablement indispensable puisqu'à cet endroit le terrain devant la colonnade s'incline légèrement vers le Nord, comme l'attestent les différents niveaux des bases des colonnes préservées sur place à l'angle N–O du portique. Ainsi, le niveau de la première colonne à l'Est de la colonne angulaire est+1.55 m., la colonne angulaire est posée sur le niveau de+1.74 m., la 1ère colonne au Sud à + 1.85, la 2ème+1.99 m., la 3ème + 1.98m Près de cette dernière colonne, à l'angle du canal, un petit réservoir (Larg. 0.50, lang. 0.60, Prof. 0,31) a été aménagé.

L'arrivée d'eau, à l'angle N.E. de ce bassin, est à une hauteur de 0.31 m. au-dessus du fond ; tandis que l'écoulement, à l'angle S–O, est à la hauteur de 0.14 m. Dans son parcours Nord-Sud, le canal longe la colonnade du portique pour aboutir à un nouveau réservoir qui se trouve à 8.60 m au Sud du premier. Ce second bassin est carré. Sa profondeur est de 0.36 m. L'arrivée d'eau, dans son angle N–O est à 0.36 m. du fond ; l'écoulement, à l'angle S–O, à 0.35 m. La bifurcation à angle droit vers l'Ouest, mentionné plus haut, est 0.16 m. plus haut que son fond original. Sur toute la longueur de

cette bifureation le fond du canal est arrondi, affectant ainsi la forme d'un tuyau. Le canal perce ensuite le mur ouest du portique pour aboutir à un bassin rectangulaire (Larg. 1.70 m. Long. 2.73, Prof. 0.31 m.) composé de trois degrés sur les côtés N, O et S. Ces degrés sont profonds de 0.36, m. et hauts de 0.07 m. 0.16, m. 0.18 m. Du côté Est, la paroi du bassin est formée d'une couche de ciment imperméable rosâtre posée directement sur le mur en briqeus crues du portique. (cf. Pl. IV) [1].

A l'angle Sud-Ouest de ce bassin il reste encore les traces d'un canal d'écoulement.

Du côté Sud, le parcours principal du canal a été coupé à la hauteur de la 12ème colonne du portique par un mur en briques crues, (cf. Pl. V), bâti plus tard en cet endroit, et dont il sera question ci-dessous. Dans son parcours entre le bassim et la partie conservée derrière le mur Sud, le canal n'a presque aucune pente. Il faut donc supposer qu'il avait plus loin une inclinaison assez nette pour provoquer le courant d'eau ; mais la bifurcation qui desseravait le bassin à degrés affecte une inclinaison très forte de 0,05%. Il serait prématuré de hasarder ici une réponse à la question qui se pose : d'où venait l'eau qui coulait dans ce bassin ? Sans doute, de l'Est où se trouvent les grandes baignoires trouvées autrefois par M. Naguib Farag. Seules les prochaines campagnes de fouilles pourront résoudre d'une façon exacte ce problème.

Le canal que nous avons décrit ci-dessus représente la seule relique de la première période romaine. Le sol du portique s'élevait à ce moment-là de quelques centimètres à

(1) Des bassins à degrés ont été trouvés à Dendara par M.F. Daumas *cf.* BIFAO, LVI, 1957, p. 35 et suiv., Nous pouvons aussi signaler ici une étude spéciale sur les établis- sements balnéaires romains en Egypte qu'est en train de préparer Mlle. Kamila Kolodziejczyk, pensionnaire du Centre Polonais d'Archéologie au Caire.

peine. Il était formé d'une mince couche de débris de briques cuites. La seconde période romaine, que nous serions enclins à attribuer à l'époque d'Hadrien ou d'Antonin (cf. la monnaie, Inv. No. TA 3/62) est responsable du grand remaniement que subit cette aire. Du côté Sud s'érigea un long mur, mentionné plus haut, conservé encore jusqu'à une hauteur de 1.60 m. environ, adossé au mur Sud du portique à la hauteur de la 12ème colonne. Un autre mur, perpendiculaire à celui-là, fut élevé du côté Est à 17.50m. de distance. Ainsi, l'ancien édifice changea complètement d'aspect. Dans le mur Sud, 4 entrées (Larg. 1.10 m.) furent aménagées d'une façon symétrique, donnant du côté Sud accès au portique raccourci et au niveau dàjà plus élevé de 0.40 environ. Ce nouveau niveau a été attesté dans tout l'espace fouillé par nous cette année, par une épaisse couche de débris de briques cuites. La plupart des fragments de stuc provenant des ornements des colonnes du portique ont été trouvés parmi ces débris. Ainsi, le portique devaït être à cette époque déjà en partie délabré. Il est fort probable que le noveau mur Sud ne fut que la paroi Nord d'un bâtiment élevé à cette péroide dans la partie Sud du portique. De toute façon, le mur Ouest du portique dépasse vers le Sud, dans ses assises inférieures, cette nouvelle paroi posée sur un niveau de + 2.20 m. A cette époque, les canaux et le bassin à degrés étaient déjà recouverts de décombres. Il est fort probable que ce remaniement fut contemporain des grandes transformations que subiront les bains romains découverts par nous dans le secteur Ouest fouillé en 1960. [1]

Un sondage effectué à l'Est du mur perpendiculaire au portique, a découvert sur un niveau de + 1.73 m. deux grandes dalles de calcaire formant une base rectangulaire (Larg. 1.26 m.).

(1) *cf.* K. Michalowski, ASAE, v. LVII, 1962, p. 73 sqq.

Ces dalles, remployées sans doute d'un ancien monument pharaonique, étaient possées, le côté lisse par terre, à l'angle formé par le mur Est perpendiculaire au mur du portique et une paroi E-O — aussi en briques crues — aboutissant en cet endroit à ce mur. Nous avons pu constater que le mur Est est posé sur une couche de débris de briques cuites analogue à celle qui se trouve sous le mur Sud décrit plus haut.

Les quatre entrées du mur Sud furent ensuite bloquées par des briques cuites, remployées puisqu'elles portant les traces d'un enduit à la chaux. Ces briques (0.12 m × 0.08 m × 0.25 m) présentent un appareillage posé en partie de champ et en partie en long. Tout ce remaniement a un aspect de travail tardif correspondant peut-être à l'époque copte ou à l'époque arabe récente, très probablement en tous cas au temps du niveau le plus élevé, constaté aussi bien l'année passée que cette année. Ce sol est formé de briques cuites posées de champ. Des fragments de ces briques ont été préservés encore colés au mur des pièces adossées au côté Nord du portique, entre la colonnade et le mur Est. Le sol tardif correspond au niveau de + 3.50 m. environ et s'accorde avec le sol des bains arabes, formé de plaque calcaires carrées, constaté par nous dans le secteur Ouest du Kom.

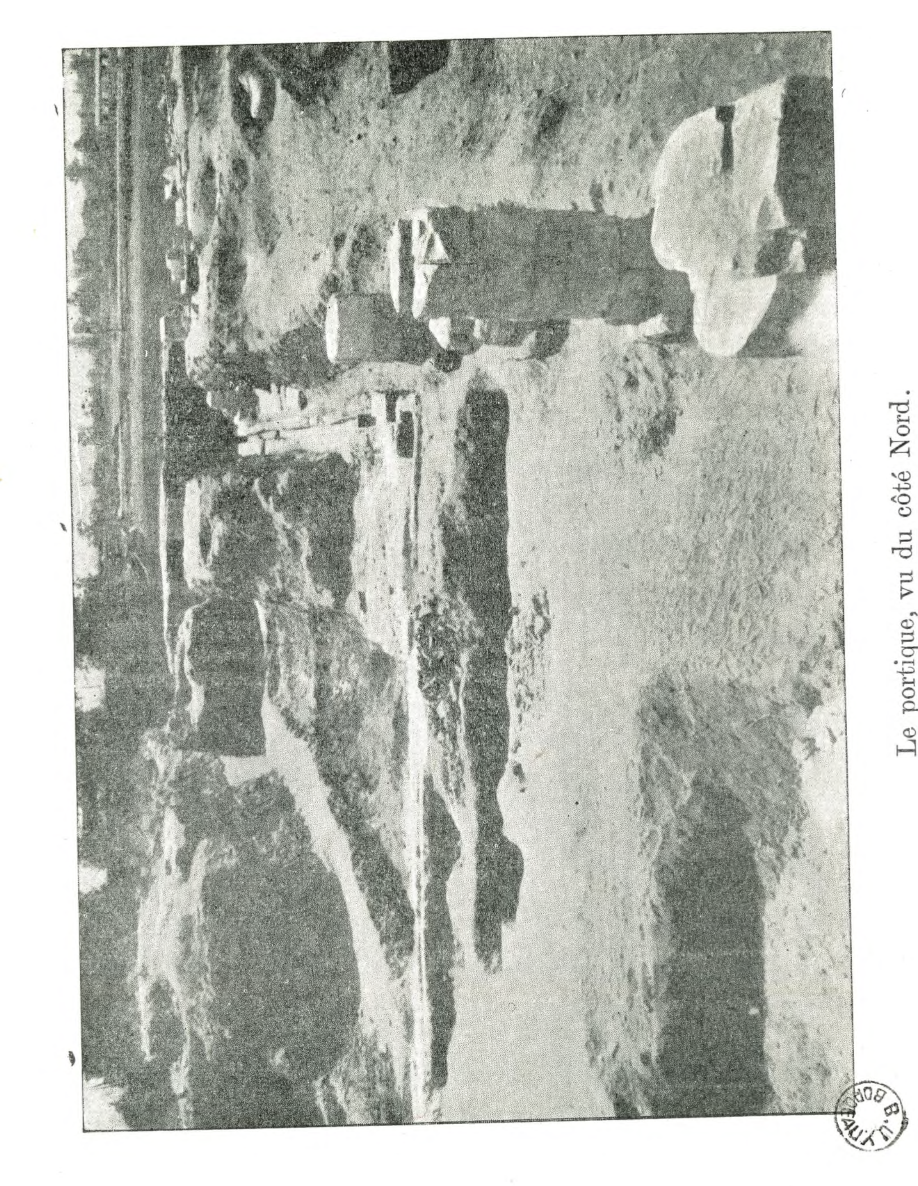
Au cours des dégagements, nous avons observé dans la partie supérieure des décombres, les traces de 5 fours à chaux — l'un d'entre eux bâti au-dessus du bassin à degrés. Le sixième four à chaux, mieux conservé que les autres, a été laissé en place dans la partie Sud du chantier. Ils datent probablement de la fin de l'époque romaine ou du début de l'époque copte ; mais de toute façon ils ont été exploités avant le nivellement du terrain correspondant au sol de briques posées de champ. Il faut mentionner encore un septième four à chaux, situé sur la pente Sud du Kom, derrière le mur aux 4 entrées.

Ce four dont le sol est d'un mètre plus bas que le sol de celui au Nord de ce mur, est bâti en deux cercles concentriques de briques, de la même façon que le grand four à céramique trouvé dans le secteur fouillé en 1959 [1]. Son diamètre est 1.20 m. Ce four appartient sans doute à l'époque romaine.

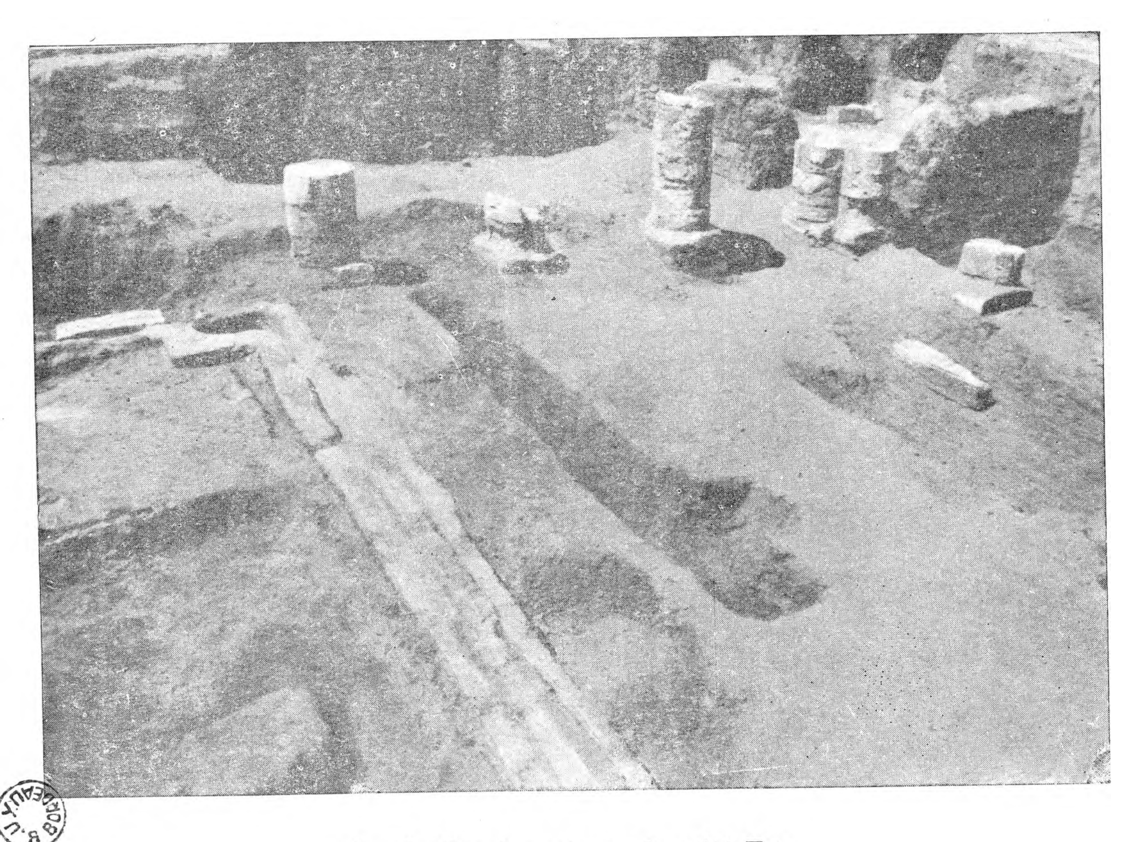
Des objets trouvés au cours de cette campagne de fouilles, il faut mentionner — à part les objets signalés plus haut — le fragment d'une statuette de Silène en terre cuite (Inv. No. TA 35/62), (cf. Pl. VI), le fragment d'une statuette grotesque de femme (Inv. No. TA 63/62) une tête de vache Hather (Inv. No. TA 77/62), et encore une figurine de bœuf (Inv. No. TA 71/62) ainsi que quelques fragments de statuettes d'Harpocrate et de Bès (Inv. No. TA 97/62, TA 36/62, TA 92/62). Il faut signaler aussi un fragment de cruche copte portant sur l'enduit blanc une inscription en rouge : Ηρακλ (ειος) (cf. Pl. VII) (Inv. No. TA 69/62) ainsi que quelques lampes romaines et coptes (Inv. No. TA 27/62, TA 50/62, TA 62/62, TA 76/62). Le secteur fouillé cette année se montra très pauvre en fragments de sculpture en pierre. Nous pouvons seulement signaler un fragment de pilier dorsal en diorite (Inv. No. TA 13/62) avec restes d'une colonne verticale d'inscription hiéroglyphique : ainsi que, la main gauche d'une colossale statue en marbre blanc (Inv. No. TA 75/62), datant probablement de l'époque d'Hadrien (cf. Pl. VIII).

KAZIMIERZ MICHALOWSKI.

(1) *cf.* K. MICHALOWSKI, ASAE, v. LVII, 1962, p. 49 sqq. Pl. II.



Le portique, vu du côté Nord.

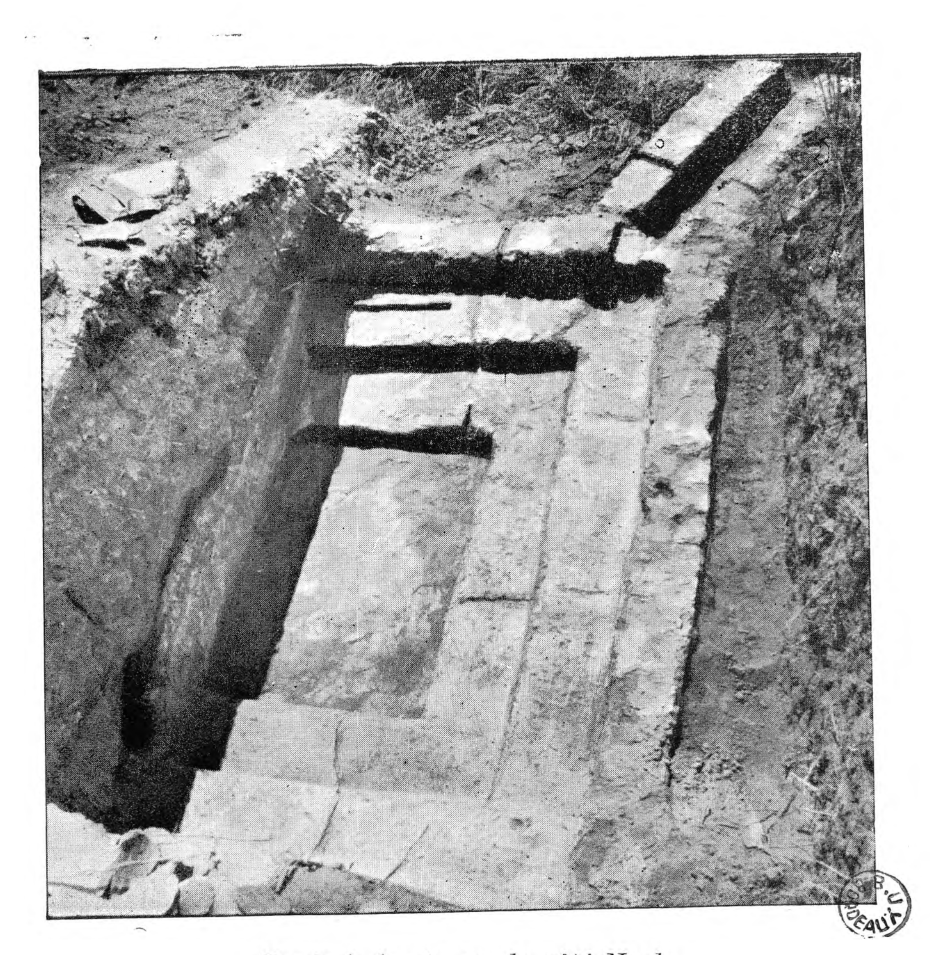


Canal d'écoulement, vu du côté Est

Pl. II

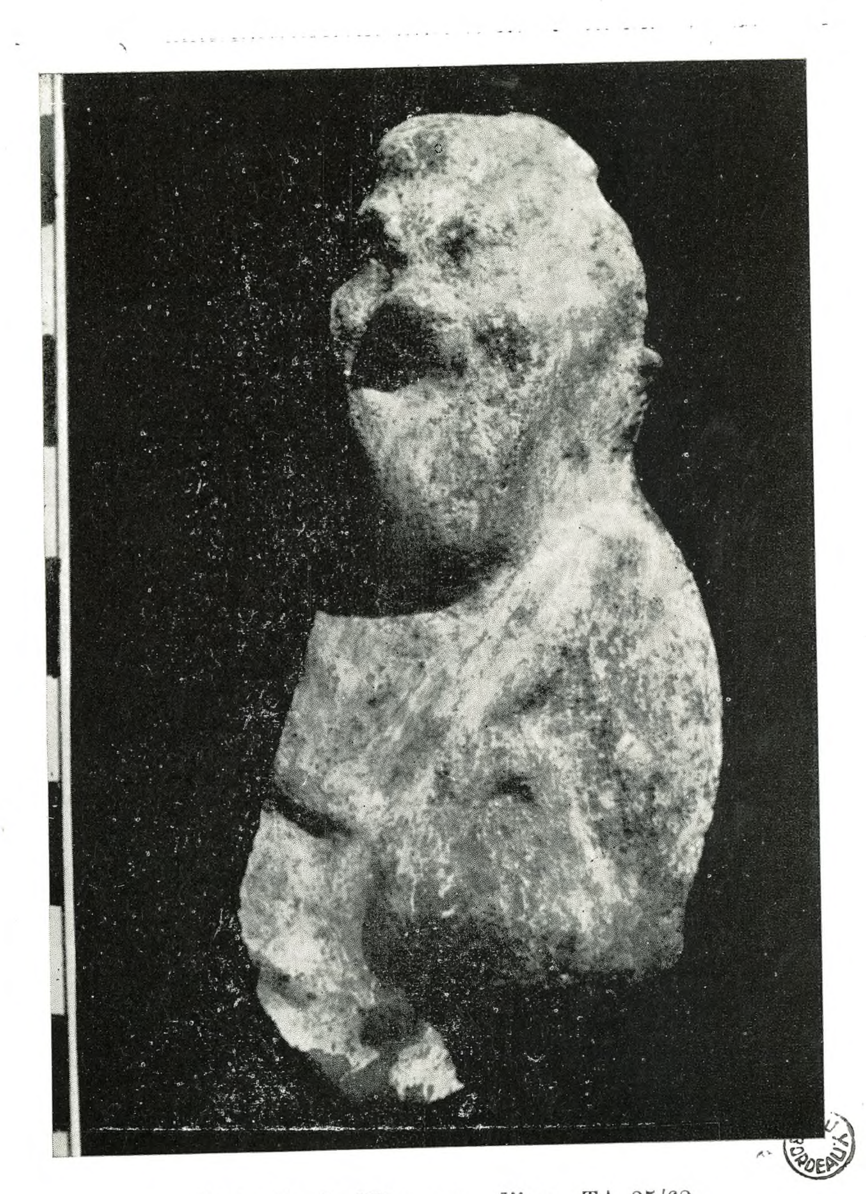


Canal d'écoulement, vu du côté Sud



Bassin à degrés, vu du côté Nord

Mur Sud du portique, vu du côté Nord



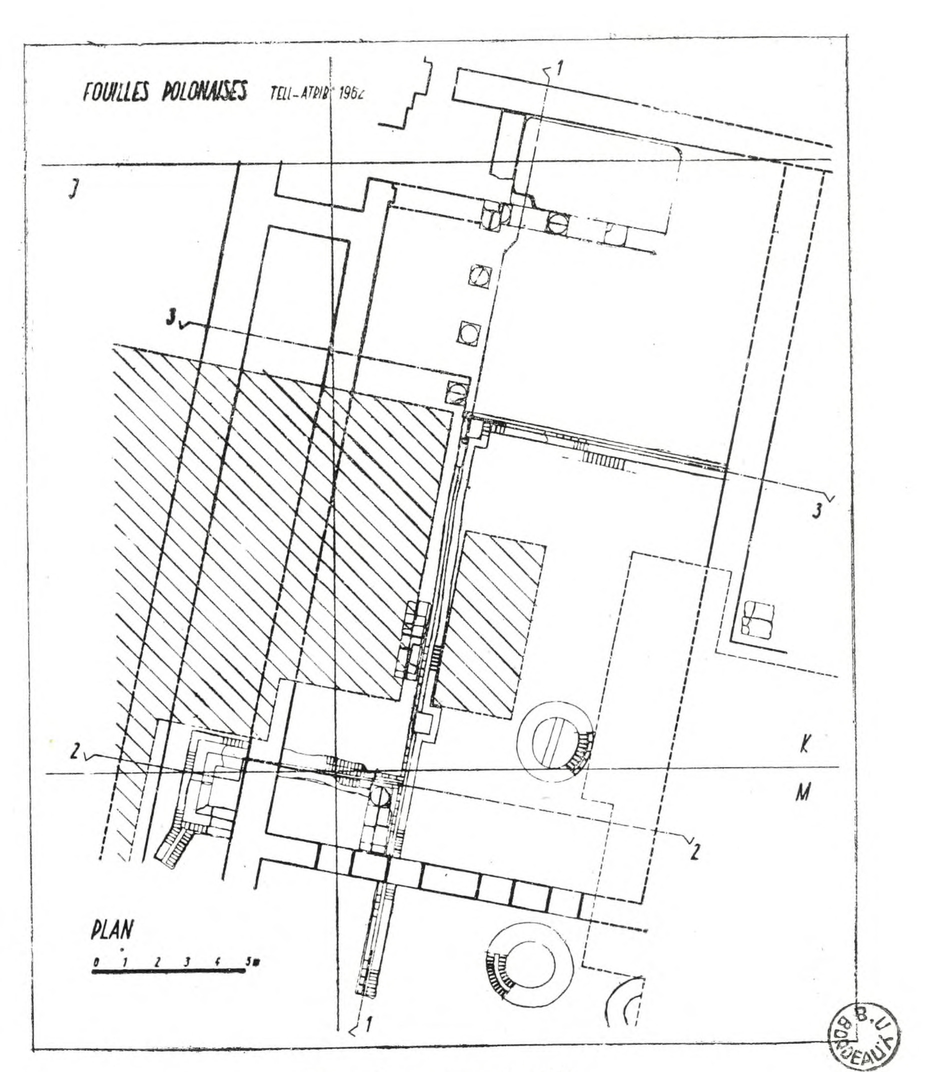
Statuette de Silène, no. d'inv. TA 35/62



Fragment de cruche copte, inscrit, no. d'inv. TA 69/62

Pl. VIII

Main gauche d'une statue colossale, no. d'inv. TA 75/62



Plan du secteur fouillé.

FOUILLES POLONAISES TELL-ATRIB 1962

±0.00

COUPE 11

0 1 2 3 4 5m

MUR EN BRIQUES CRUES

MUR EN BRIQUES CUITES

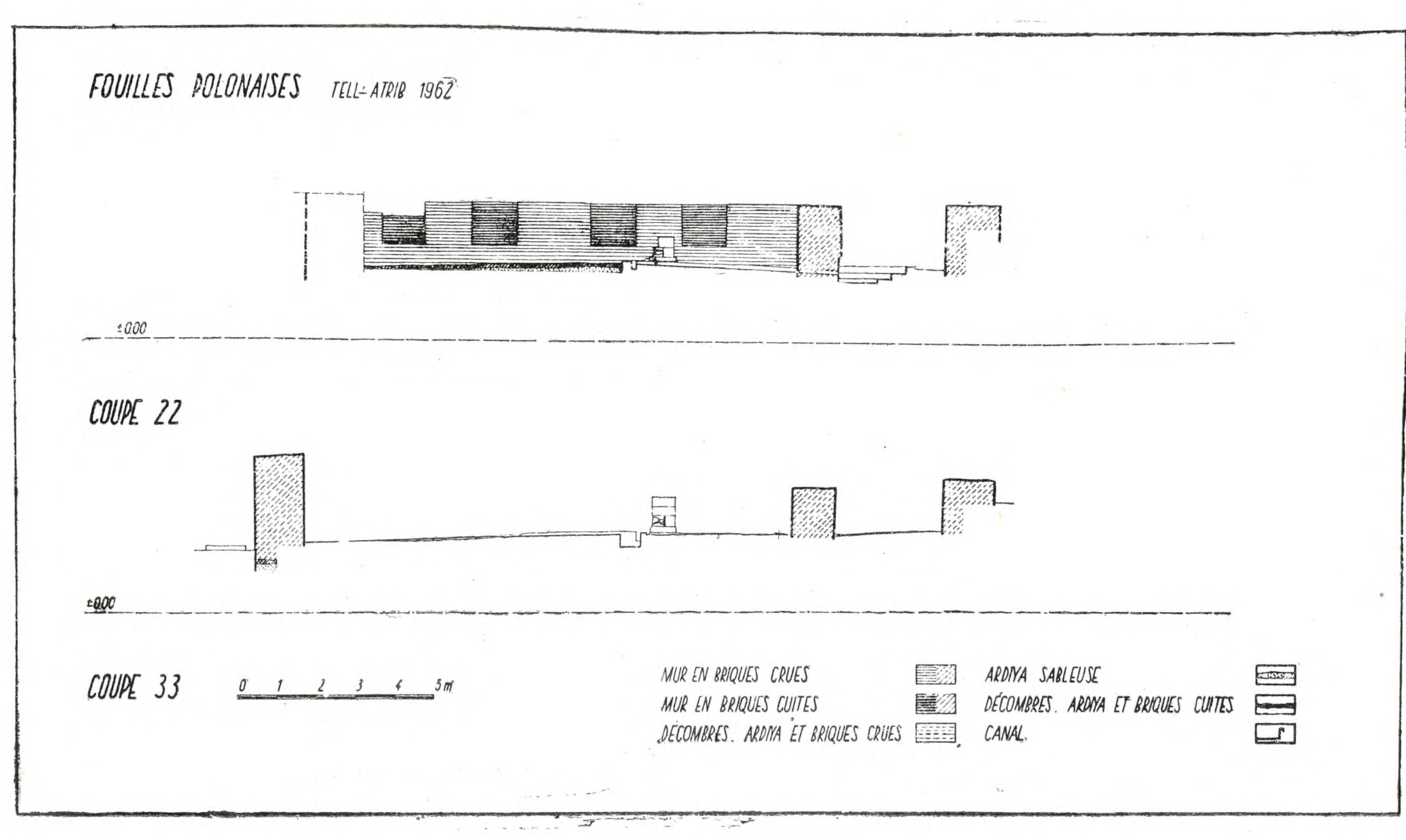
DECOMBRES. ARDIYA ET BRIQUES CRUES

ARDIYA SABLEUSE

DECOMBRES ARDIYA ET BRIQUES CUITES

CANAL

Coupe Est-Ouest.



Coupe Nord-Sud

PL. XI

THE DOMESTICATED ANIMALS OF THE SEKHEM-KHET STEP-PYRAMID

BY

Y. SHAWKI MOUSTAFA, Ph. D. Harvard

Curator of Fossil Vertebrates, Cairo Geological Museum

I.—Introduction

During the 1951 archaelogical season of the Egyptian Antiquities Department, and about 140 meters to the south-east of the well-known Djocer Step-pyramid in the Necropolis of Saqqara, M. Z. Goneim, then Chief Inspector of Antiquities in the area, discovered a new unifinished step-pyramid enclosure which dates back to the Third Dynasty, about 2870 B.C. (Goneim, 1955, 1957). This structure was built by Sekh-emKhet, a king who reigned at a time later than Djocer, and intended to erect a monument rival to that monarch's famous Step-pyramid. The presumed premature death of Sekhem-Khet probably caused the suspension of work in the orginal enclosure which, however, does not seem to have been used for the actual burial of the King. More probably, it was the sight of a mock burial ceremony in the course of the Hebsed feast (Goneim, 1955, p. 279).

In the course of the original construction of the pyramid a shaft was cut vertically, partly in the masonry and partly in the underlying rock, leading into the corridor of the structure (Edwards, 1961, Figs. 13 & 14 - 3). As the result of quarry work at the site in later times (Goneim, 1955, pp. 565 & 573 ; 1957 p. 12, Pls. XXIV, XXV), the surrounding area was transformed into an enormous cavity which was gradually

filled with debris and sand. The deting of the digging and filling is rather uncertain because of the lack of pertinent evidence. However, at a time much later than the construction of the sub-structure, superstructure, and shaft, this enormous cavity was used as a cemetery for the skeletal remains of domesticated animals which were entrusted to the author for identification and interpretation by Goneim (1957, p. 12). In this short note, a few samples of the mammals buried in the site, mainly skulls and fragments thereof, taken at random, are reported, with the hope that this brief discussion may throw more light on our knowledge of the animals associated with the early inhabitants of the Nile Valley, a knowledge which is currently based largely on the casual interpretation of Ancient Egyptian paintings, carvings, etchings, engravings, and texts in the various ancient written records.

II.—Nature of the Find

Several thousands of mammalian skeletal elements were found occupying several cubic meters in an oval pit 335 × 300 cm. dug in the undated filling of the shaft to a depth of about 128 cm. (Plate I Fig. 1). The remains of oxen, rams, goats, gazelles, pigs, a dog, an ass, and probably of other domesticated animals were buried in layers, intermingled together. No sorting of these animals according to kind at the time of burial was attempted, and the bone layers were separated by thin layers of fine sand. Some of these remains were wrapped in linen; this feature suggests that at least some of the animals were sacred, or were affiliated with some sort of ritual.

The huge array of bones includes complete skulls, disarticulated skull elements, and skulls split along the median basicranial axis, apparently to permit access to their brains. The longitudinal splitting of the cronia suggests

that the brains of at lesst some of these animals such as sheep, goats, and rams may have furnished food material to the inhabitants of the Nile Valley at that time. Ruminant brain-eating is an Egyptian custom which is still practised at the present time. An alternative explanation may be that the brains of some of the buried animals were used in magic or sorcery, depending upon which kind of mammal was involved. Individual teeth are very common, so are the different skeletal components of lims and limb-girdles, both pectoral and pelvic. It is also worth noting that the limbs of ruminating animals have always been a source of food in Egypt during its long history, a custom which is still in vogue in other countries as well at the present time.

Buried with the animal bones is a remarkably large number of horns of all sizes; many of these show signs of having been cut with a saw, and quite a few have markings and etchings on their sides. The significance of these markings and etchings is not quite clear. They may have served as some sort of a brand to distinguish the individual animals or different herds during their life, thus establishing their ownership. It may be argued that they had been meant to distinguish the sacred from the unsacred animals after death, although it is not impossible that they were associated with magic or sorcery. Some fiance emulets and wooden animal figures were found buried with the animal remains, a feature which points to their importance to whoever had buried them.

The age of the mammals, which is definitely subsequent to that of the Sekhem-Khet unfinished Step-pyramid, is fixed at about 655 to 630 B.C. (Twentysixth Dynasty). Sixty-two demotic Papyri were found buried in the bottom layer with the animal skeletons (Goneim, 1955, p. 573). These, together with the fiance emulets and wooden animal figures, serve well to establish the age of the skeletons.

The discussion presented on the following pages centers around the remains of the hog, *Sus scrofa*, cf. *fera*, the common African ass, *Equus asinus*, the sheep, *Ovis aries*, and the domesticated dog, *Canis familiaris*. Two of these species, *Sus, scrofa* and *Equus asinus* are selected for study because of their unusual and unexpected encounter in a surrounding of such special nature as that of a step-pyramid. *Ovis aries* is included in this account for the phenomenal abundance of its remains in the site, while *Canis familiaris* is reported for it persistence in the record of domesticated animals associated with the Ancient Egyptian since Predynastic times. A discussion of the larger animals such as the ox and the buffalo is deferred to a latter publication in which the entire collection, huge as it is, will, it is hoped, be fully accounted for.

III.—*Sus scrofa, cf. fera* LINNAEUS

Order Artiodactyla, Owen 1848
  Suborder Suiformes, Jaekel 1911
    Infraorder Suina, Gray 1868
      Superfamily Suoidea, Cope 1887
        Family Suidae, Gray 1821
          Subfamily Suinae, Zittel 1893
            Sus scrofa, Linnaeus 1758

To this species of Artiodactyla are referred the almost complete skull of a young adult female (Plate II), as well as the left side of the posterior half of the skull of an immature individual. In the skull of the young adult female, the second permanent molar is only partially erupted, while the third, missing in the specimen on both sides due to the extremely fragile nature of the lingual side of the alveolar border of the maxilla in the vicinity of this tooth, was probably still unerupted. The remnants of the gum and lining of the hard palate are still preserved, which indicates that the skull was buried immediately after the animal had died.

At first sight, the discovery of the common hog *Sus scrofa* buried in an Ancient Egyptian structure was rather striking. In periods earlier than the Twenty-sixth Dynasty, the inhabitants of the Nile Valley had, at one time or another, buried within the limits of their cemeteries domesticated animals which had played different roles in their daily life, such as *Canis* (Moustafa, 1952, 1953 & 1955) or *Gazella* (Moustafa, 1953 a) but not the pig. During the First Dynasty, however, the pig *Sus scrofa* was found buried in large numbers in cemeteries of its own; it was worshipped as the " God of Evil" in the settlements around Helwan.

In order to explain why the Twenty-sixth Dynasty Egyptians ventured to bury the remains of such an animal as *Sus scrofa* in the unfinished Step-pyramid of Sekhem-Khet, it is necessary to understand first the nature of the site where the animals were buried. It is true that the burial took place in what was once intended to be a king's tomb in the Third Dynasty. However, as a result of the extensive quarrying of the superstructure at later times, the site seems to have lost its identity, and was occupied by some kind of slaughterhouse where animals were prepared for different purposes. The sawing up of ox, buffalo and ram horns indicates a special treatment of the skulls of these animals, whereby they were beridden of their large horns, a practice which still continues in modern slaughterhouses. This is done primarily because the horns constitute an unnecessary nuisance to the consumer, and secondarily because they can be made use of in several primitive industries such as the manufacture of glue, combs, ornaments and different kinds of horn handles.

The greater majority of the skeletons in the site belong to an array of mammalian species which, with the exception of the domesticated dog *Canis familiaris*, and probably the African

ass *Equus asinus,* still constitute human food : oxen, buffalos, rams, sheep, goats, and gazelles. As far as the pig *Sus scrofa* is concerned, it would well have been slaughtered for eating purposes, especially that the remains belong to young adult or juvenile individuals. However, the rarity of the remains of *Sus scrofa* relative to those of the other species tends to lessen the probability that the pig was a regular source of food in the Twenty-sixth Dynasty. In any case, the possibility still stands that the pig *Sus scrofa* cf. *fera* could have been slaughtered for purposes related to magic or sorcery, and that the Ancient Egyptian might have sought such parts as the brain, liver or tongue of the animal for such objectives. It is worthwhile to note that in many a primitive practice of magic or sorcery the brains, livers and tongues of animals are used in "medicines" which are believed to affect the corresponding organs of the individual against whom the "medicine" is being used. If, as it is generally believed, the hog was taboo, then such "medicine" was supposed to have incurred mental deformity, internal injury, or lingual disability of some sort on the "victim" of such practices.

IV.—*Equus asinus,* Frisch.

Order Perissodactyla, Owen 1848
Suborder Hippomorpha, Wood 1937
Superfamily Equoidea, Hay 1902
Family Equidae, Gray 1821
Subfamily Equinae, Steinmann and Doderlein 1890.
Equus, Linnaeus 1758
Equus asinus, Frisch 1775

To this species of Perissodactyla is referred a portion of the right upper jaw with three premolars and three molars in place (Plate I, Fig. 2). This is the only specimen of *Equus asinus* in the site ; it belongs to a fully grown adult with all

its cheek teeth well erupted and functioning. Similar to the remains of *Sus scrofa,* those of *Equus asinus* seem, at first, sight to be rather alien to the domesticated animals of the Sekhem-Khet Step-pyramid. However, an uderstanding of sheep-herding traditions in modern times in the Nile Valley may throw some light on the occurence of the remains of *Equus asinus* among those of a large number of sheep, goats and rams. Every herd comprises, beside the usual mixture of goats and sheep, one dog to control and guard the herd, and one donkey for the sheep herder to mount. It is not at all surprising that the general constitution of the domesticated faunule of the Sekhem-Khet Step-pyramid conforms to the pattern of a comtemporary sheep herd. It is therefore very likely that the remains of *Equus asinus* are those of the sheep herder's donkey which, after its death, was buried with the remains of the other constituents of the herd to serve the sheep herder in the Afterworld.

The association of the remains of *Equus asinus* with those of a predominantly food-forming faunule may not conform with the suggestion that the site where these animals were buried was once part of a slaughterhouse during the Twenty-sixth Dynasty. However, the function of the slaughterhouse may not be restricted to the preparation of animals only for food. The likelihood that *Equus asinus* was killed for purposes of magic or sorcery is not to be ruled out, neither should the possibility that the ass was a source of food material during the Twenty-sixth Dynasty be overlooked. The only circumstantial evidence against such possibilities is the fact that among the great number of bones in the site only one upper jaw constitutes all the hitherto known remains of this species. It needs only to mention that the ass is a source of food material in some parts of the world at the present time, and that the horse, a close ally to the ass, is also a source of steak-meat

in many European countries. It should therefore be no surprise if it is ultimately proved that *Equus asinus* was edible in the Nile Valley during part or parts of its history, although there is, so far, no mention of such practice in the ancient texts, paintings or engravings.

If, on the other hand, the ass was killed for purposes other than food, it is worthwhile to consider the possibility that its brain or tongue was sought after for magic or sorcery. The ass was and still is known for its stupidity, and it is not at all improbable that "medicine" made out of its brain might have meant to inflict a similar stupidity on some prospective victim of witchcraft.

V.—*Ovis aries*, LINNAEUS

Order Artiodactyla, Owen 1848
Suborder Ruminantia, Scopoli 1777
Infraroder Pecora, Linnaeus 1758
Superfamily Bovoidea, Simpson 1931
Family Bovidae, Gray 1821
Subfamily Bovinae, Gill 1872
Ovis, Linnaeus 1758

To this species of ruminants is referred literally a score of hundreds of the specimens of Twenty-sixth Dynasty mammals in the site of the Sekhem-Khet Step-pyramid. Skulls, lower jaws, and different limb bone elements, almost intact, are plentiful. Besides, there is a very large number of fractured and fragmentary material including teeth and limb bone epiphyses. A peculiar feature is the presence of quite a large number of skulls which have been longitudinally split into nearly equal halves. It has already been stated that this may have been done in order to have access to the brains of these animals.

The skull structure of the breed of *Ovis aries* found in the Sekhem-Khet Step-pyramid shows slight deviations from the characteristics of the three common varieties of sheep in Egypt at the present time: the Ashmouni, Rahmanim and Osimi, suggesting that in the Twenty-sixth Dynasty there was probably a strain of sheep which is not known at present in the Nile Valley. This is indicated by some minor differences in the contours and configuration of the bones of the facial region of the skull; however, the tooth structure of the ancient breed of sheep is in conformity with that of the other strains of living sheep.

It seems that the Twenty-sixth Dynasty strain of sheep had become almost comletely extinct, either by epidemic, or by excessive slaughter of either male or female before reaching sexual maturity and attaining the ability to reproduce. This probably created an ecologic vacuum in the Egyptian territory which was subsequently occupied by emigrant sheep strains moving in along old trade routes from the Sudan, Western North Africa and Western Asia. These seem to have mixed with each other on one hand, and with the remnants of the original sheep population on the other, giving rise to the common breeds of the modern *Ovis aries*.

VI.—*Canis familiaris*, LINNAEUS

Order Carnivora, Bowdich 1821
Suborder Fissipeda, Blumenbach 1792
Superfamily Canoidea, Simpson 1931
Family Canidae, Gray 1821
Subfamily Caninae, Gill 1872
Canis, Linnaeus 1758

To this species of carnivorous animals are referred a young adult skull (Plate III), together with a large number of individual teeth, limb bones and girdles. The skull lacks its teeth, and the sutures between the bones as still open.

The presence of the remains of *Canis familiaris* among a predominently herbivorous (and exceptionally omnivorous) faunule which is believed to have been, at least in part, a source of food, is quite unexpected. However, the domesticated dog has always been a constant companion to the Ancient Egyptian ever since Predynastic times (Moustafa, 1952, 1953). Therefore, it is possible to explain the presence of *Canis familiaris* in the site on the assumption that the dog was buried with the other animals in order to perform the same function in its death as it did in life, i.e., to guard the herd of sheep, pig and donkey in the Afterworld. It is worth nothing that the mummy of another dog was discovered by Goneim not too far from the pit (1957, Pl. XXIV b); this may have been placed by the Twenty-sixth Dynasty Egyptian to guard the site where the animals had been buried.

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Prof. Y. Shawki Moustafa

Heliopolis *March* 1, 1962.

Pl. I

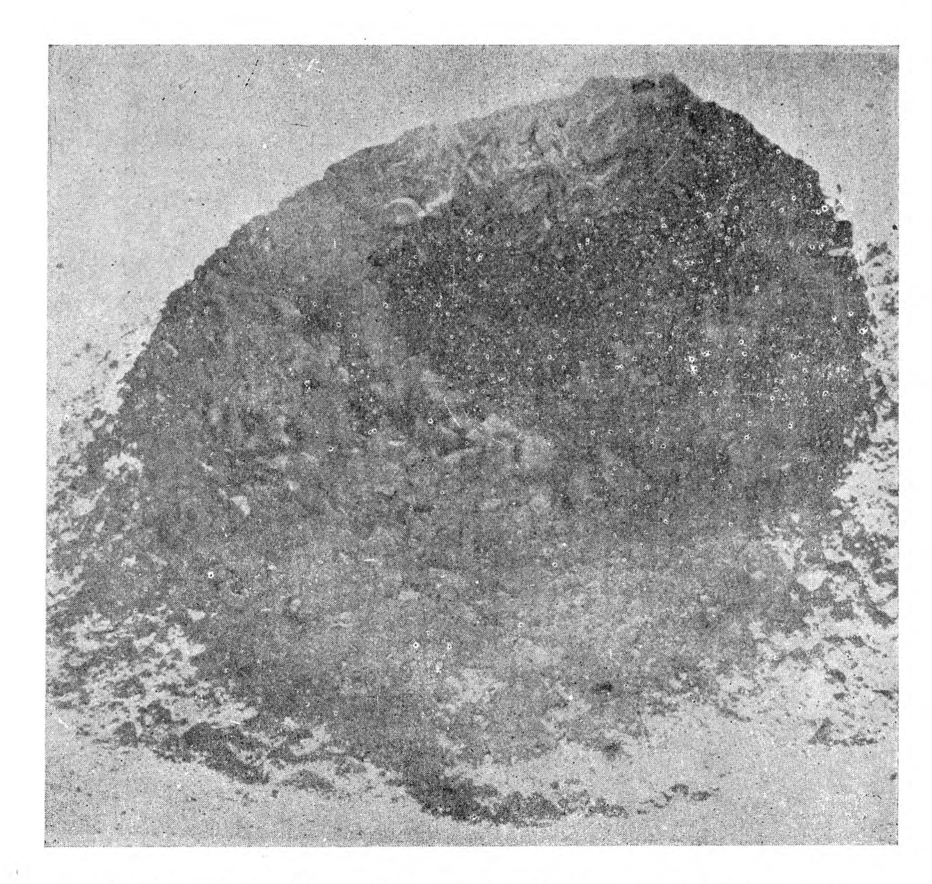


Fig. 1.—Burial Site of Animals in the Sekhem-Khet Pyramid

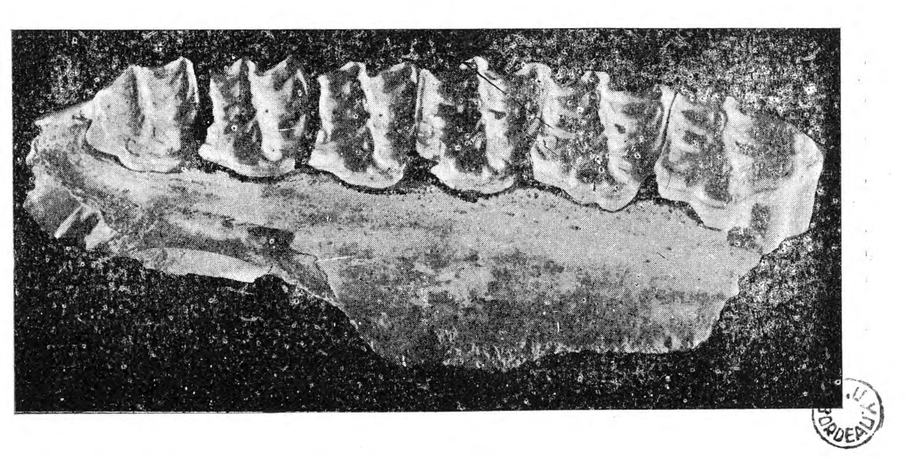


Fig. 2.—*Equus asinus*—Portion of Right Upper Jaw

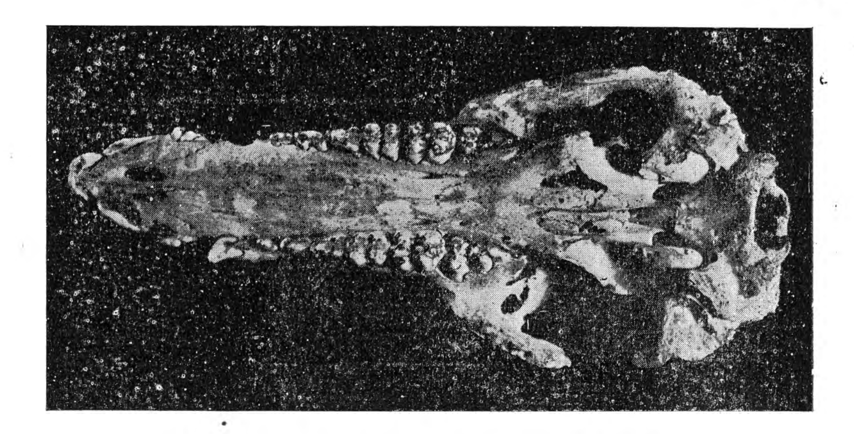


Fig. 1.—*Sus scrofa*, cf. *fera* — Palatal View

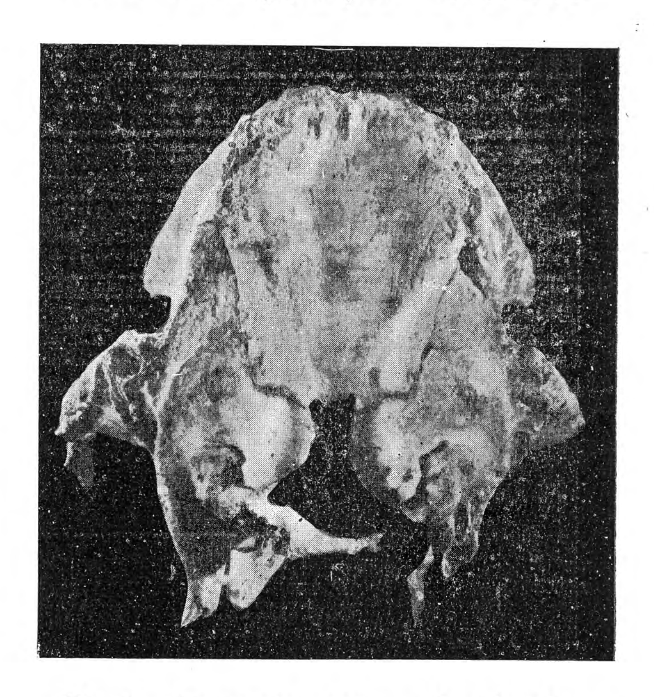


Fig. 2.—*Sus scrofa*, cf. *fera* — Occipital View

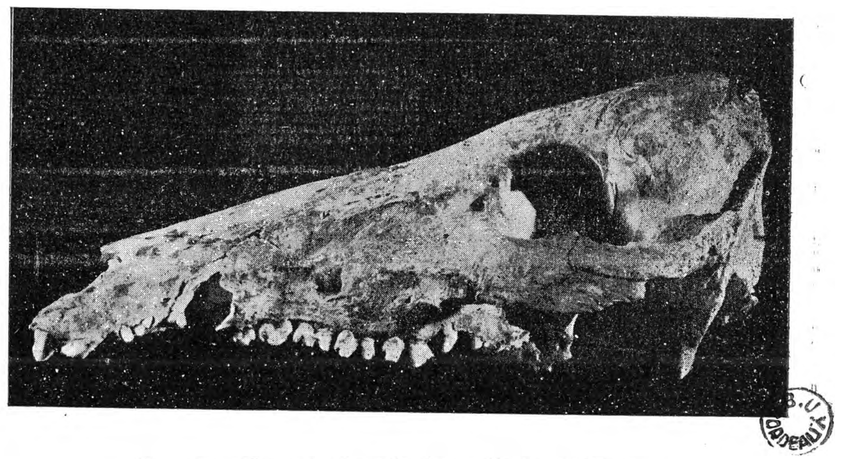


Fig. 3.—*Sus scrofa*, cf. *fera*—Lateral View

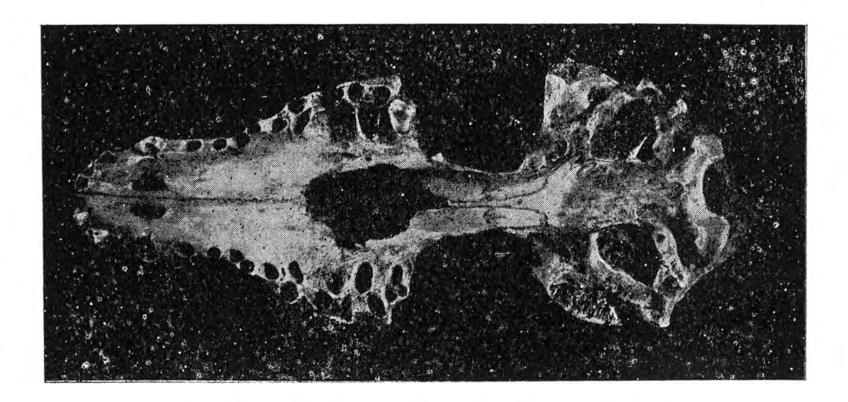


Fig. 1.—*Canis familiaris* — Palatal View

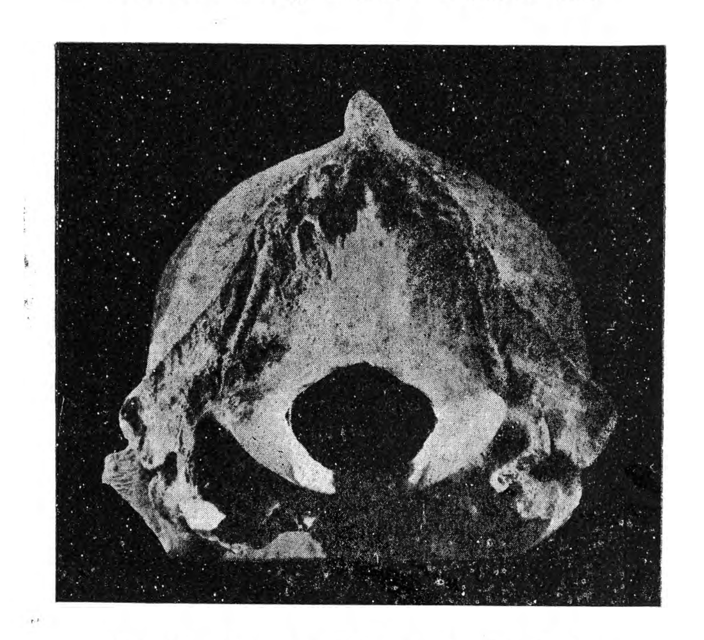


Fig. 2.—*Cams familiaris* — Occipital View

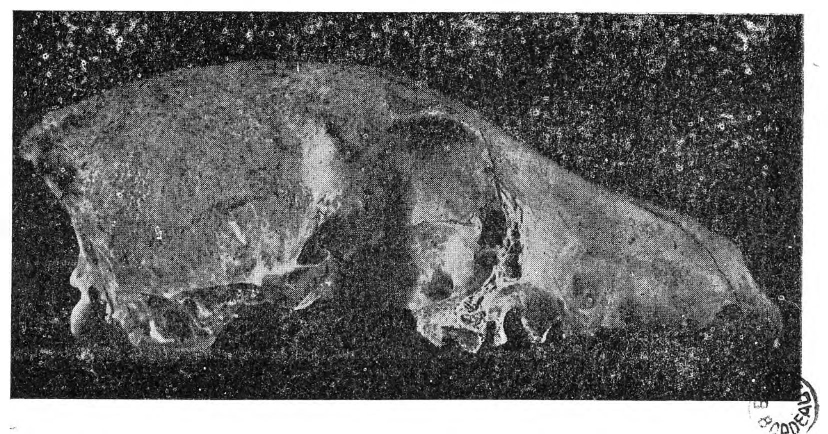


Fig 3.—*Canis familiaris* — Side View

FOUILLES A ABOU-HOMMOS 1959—1960

PAR

HENRI RIAD

Le long de la nouvelle autoroute agricole Alexandrie—Le Caire à 42 kilométres d'Alexandrie, se trouvent les terres de M. Ibrahim El Masri, au lieu appelé Demedou, près du village de Kaflah, markaz Abou-Hommos, Gouvernorat de Béhéra.

Au cours des travaux de l'autoroute, la découverte de tessons de poteries ont attiré l'attention sur le site, et des fouilles y furent exécutées, d'abord par mon collègue M. Kamel Sidky, Inspecteur de l'Ouest du Delta, puis par moi-même, à trois reprises, en Février, en Juin et en Septembre 1960.

Ces fouilles ont mis au jour la partie Sud-Ouest d'une construction rectangulaire, orientée Nord-Est Sud-Ouest, dont la partie Nord-Est se prolongeait sous l'autoroute, et devait s'étendre probablement aussi au-delà ; mais le terrain étant actuellement à un niveau plus bas en cet endroit, on n'y a rien trouvé.

La construction subsistante mesure 36 mètres au Nord-Est et au Sud-Ouest, 33 mètres au Nord-Ouest et au Sud-Est. Les murs s'élèvent à om, 50 environ au-dessus du sol. Ils sont composés de trois assises de blocs de calcaire à l'extérieur et en blocs de calcaire et de briques cuites de om.22 × om.12 ou de om,20 × om 20 à l'entérieur (Fig. 1).

Deux entrées sont pratiquées le long du mur Nord-Ouest, l'une (A) de 2m, 70 de large environ à l'angle Ouest, et l'autre (B) de om, 85 environ à 17m, 60 de distance vers le Nord.

Par la première on pénètre dans une cour de 3m de largeur qui longe tout le corps du bâtiment et se trouve comprise entre deux murs parallèles, le mur extérieur Sud-Ouest, en blocs de calcaire à l'extérieur doublé intérieurement d'un revêtement de briques, qui ne comporte aucune ouverture, et un mur intérieur percé de huit passages de 6m, 70 environ en moyenne. Ces passages mènent dans huit enclos rectangulaires, étroits et longs, séparés par des murs perpendiculaires à la cour. Dans ces enclos sont rangées en files une énorme quantité d'amphores qui présentent toutes la curieuse particularité d'être volontairement sectionnées soit à la base, soit au col.

Le premier passage en entrant dans la cour (C) conduit à un enclos de 2m, 70 de large. Les murs qui le bordent sont en calcaire. Au-dessus du mur Sud-Est se trouvent des restes de construction en briques cuites formant une petite rigole qui aboutit à un bassin aménagé dans l'épaisseur du mur à côté de l'entrée . Cet enclos est presque entièrement fermé à son extrémité Nord-Ouest, à la hauteur de l'entrée (B), par un mur de briques.

Le deuxième passage (D) conduit à un enclos de 4m de large dont les murs sont faits de briques souvent rectangulaires de 22 × 12 cms. A l'extrémité Nord-Est cet enclos est en partie limité par deux petites constructions de briques, l'une cubique et l'autre parallèle au mur de clôture Sud-Est.

Le long de chacun des deux murs devait se trouver une file d'amphores dont il ne reste plus que celle longeant le mur Est. Elles sont disposées l'une à côté de l'autre, encastrées dans le sol par leur fond, et sont toutes coupées net au niveau du col (Fig. 2).

Le troisième passage (E) conduit à un enclos de 4m, 60 de large dont les deux murs sont en briques cuites de deux types différents : 22 × 12 cms et 20 × 20 cms. Les deux murs sont bordés chacun d'une rangée d'amphores renversées ayant leur col et leurs deux anses, l'autre d'amphores fixées au sol par leur fond et qui ont leur col coupé. L'extrémité Nord-Ouest de cet enclos est ouvert.

Le quatrième passage (F) conduit à un enclos de 3m, 70 de large, limité par des murs en briques cuites des deux côtés. D'un coté à l'Est se trouve une rangée de cols d'amphores renversées tandis que toute la rangée de l'Ouest se compose d'amphores phores aux cols coupés et normalement disposées.

Le cinquième passage (G) donne dans un enclos de 3m, 20 de large. On y trouve quatre rangs d'amphores de chaque côté de la porte. Les jarres à cols coupés (une rangée de chaque côté) sont encadrées et soutenues d'une rangée de cols de jarres. La séparation entre la cinquième et la sixième entrée consiste en un mur de calcaire dont la partie supérieure en briques cuites forme une rigole aboutissant à un bassin en blocs de calcaire amenagé dans l'épaisseur du mur Sud près de la porte.

Le sixième passage (H) donne sur un enclos de 3m, 60 de large. Quatre rangs de cols d'amphores sont rangés de chaque côté de l'entrée allant jusqu'à la fin de l'enclos. Les rangées de l'Ouest sont arrêtées par deux constructions à peu près carrées en briques cuites. Un mur de calcaire sépare cet enclos du suivant (Fig 3).

Le septième passage (I) donne sur un enclos de 3m, 50 de large où se trouvent deux files d'amphores, celles de la rangée Est sont renversées, celles de la rangée Ouest sont placées normalement Des restes d'un mur en calcaire séparent le septième enclos du huitième. Comme précédemment à la partie supérieure de ce mur une petite rigole en briques cuites aboutit à un bassin amenagé dans l'épaisseur du mur Sud (Fig. 4).

Le huitième et dernier passage (J) conduit à un enclos de 3m,20 de largeur où se trouvent deux rangs d'amphores, celui de l'Est est composé de quelques amphores renversées et un peu plus au Nord, dans la position normale. La rangée Ouest est formée d'amphores renversées et vient buter contre un mur en briques cuites. (fig. 5). Au Nord du mur se trouvent trois rangées de cols.

En entrant au Nord-Ouest par la seconde porte du bâtiment (B) on trouve à gauche, longeant le mur, une file d'amphores dont la majeure partie ne sont que des cols sans corps. En avançant, nous avons à gauche des cols d'amphores plantés à raison de six rangs composés de six cols chacuns, soit 36 cols. A droite se trouvent14 cols rangés en sept rangs contre un petit mur de deux assises de briques séparant du premier enclos décrit précédemment (Fig. 6). En continuant par la deuxième entrée (voir plan) à un niveau légèrement plus haut que le sol se trouvent plantés deux rangs formés de 4 cols.

Plus à l'Est, 4 nouveaux rangs de cols d'amphores bordés au Sud d'un mur de briques. A gauche, deux files d'amphores sans fond continuent vers le Nord. Lorsque cette allée atteint la hauteur de l'enclos (E), il y a, à chaque coin, quatre cols d'amphores disposés en carrée.

Plus loin, à la hauteur du quatrième enclos, nous avons à droite deux groupes de cols, l'un formé de quatre rangs dont chaque rang comprend six cols, tandis que l'autre groupe est de trois rangs seulement. A gauche, continuation des deux files de cols d'amphores vers le Nord.

A la hauteur du cinquième enclos se trouvent des groupes de cols d'amphores; il en est de même à la hauteur des septième et huitième enclos lorsqu'ils atteignent ce passage.

Au dehors du bâtiment principal que nous venons de constructions décrire et au Nord-Ouest se trouve un ensemble de quelques tructions.

Le premier, face à l'entrée (A), à l'Ouest, se compose d'un four rond en briques cuites, muni au ras du sol de deux orifices de ventilation l'un au Nord et l'autre au Sud. On y a trouvé des pierres de calcaire, destinées probablement à la fabrication de la chaux.

Ce four est accolé aux restes d'une grande construction circulaire en briques cuites que nous identifions comme étant un bassin (Fig. 7).

Plus loin, et toujours au Nord-Ouest,un second four de même forme et dimension que le précédent, dans lequel se trouvaient des amphores (Fig. 8).

Au Nord-Est, tout près du mur Ouest du bâtiment principal, se trouvent les restes d'une construction rectangulaire en briques cuites avec un plafond en voûte, dont le sol était recouvert de cendres de matières brulées.

Au Nord-Ouest de ce bâtiment, il y a une petite construction circulaire en briques cuites, probablement un réservoir d'eau.

Les amphores sont de deux sortes : les unes à corps lisse, les autres cannelées, munies de deux anses sans cachet, et leur fond est en pointe. Aucune n'était intacte ou complète permettant d'en donner la dimension, mais une jarre sans col nous donne environ 92 cm de hauteur ; en y ajoutant la hauteur du col, om, 50, nous aurions un total de m. 42. C'est une forme d'amphore datant probablement du IIIe ou IVe siècle de notre ère.

Le bâtiment en calcaire parait appartenir au début de l'époque romaine. Nous avons d'ailleurs trouvé à l'entrée de la deuxième entrée à l'Ouest (B) une pièce de monnaie de bronze portant sur l'avers une inscription au nom de l'empereur Hadrien (117–138) et sur le revers la représentation du Nil sous l'aspect d'un vieillard. Il semble donc que ce bâtiment,

datant des deux premiers siècles, aurait été négligé par la suite, puis, au IIIe siècle planté de cette forêt d'amphorées.

Mais quelle était la destination de cet ensemble et quel est le rôle de ces jarres systématiquement sectionnées ?

Pierre Montet décrivant un dispositif analogue découvert par lui à Tanis lors de ses fouilles de 1948 - 1949 (1) se pose la même question. Il ajoute qu'il n'en connait pas d'autre exemple en Egypte, mais que M. Schaeffer, signalant une découverte analogue en Syrie, à Ras Schamra, assure que ce rite était destiné tantôt à provoquer la pluie et tantôt à rafraichir les morts(2).

Jean Leclant, rendant compte de ces fouilles de P. Montet dans Orientalia(2) écarte la signification d'une telle pratique pour le milieu naturel si différent du Delta et se demande si elle n'aurait pas quelque rapport avec le mythe des Danaïdes ou un calcul du temps au moyen de jarres percées faisant office de clepsidre(3).

Mais ces explications elles aussi ne semblent pas pouvoir s'appliquer à notre dispositif.

Ne s'agirait-il pas plutôt d'une pépinière ? Les amphores fabriquées sur place dans les fours auraient ensuite été sectionnées. Les graines plantées dans les cols faisant office de petits pots, puis les jeunes plants transportés dans les amphores faisant office de grands pots. Le tout aurait été arrosé par les canalisations amenagées sur les murs bas longeant les enclos. Quant aux murs extérieurs en calcaire, ils auraient pû être plus élevés et servir de clotures à l'ensemble. Leurs blocs enlevés et utilisés ensuite lorsque cette exploitation fut abandonnée.

HENRI RIAD

(1) Annales du Service des Antiquités de l'Egypte, Tome L., pages 40–42.
(2) Comptes-rendus de l'Académie des Inscriptions, 1939, p. 307.
(3) Orientalia, 19. 4. 1950, p. 498.
(4) cf. Diodore (I, 97, 2) ; R.W. Sloley, ASAE, XLVIII (1948) p. 261.

Pl. I

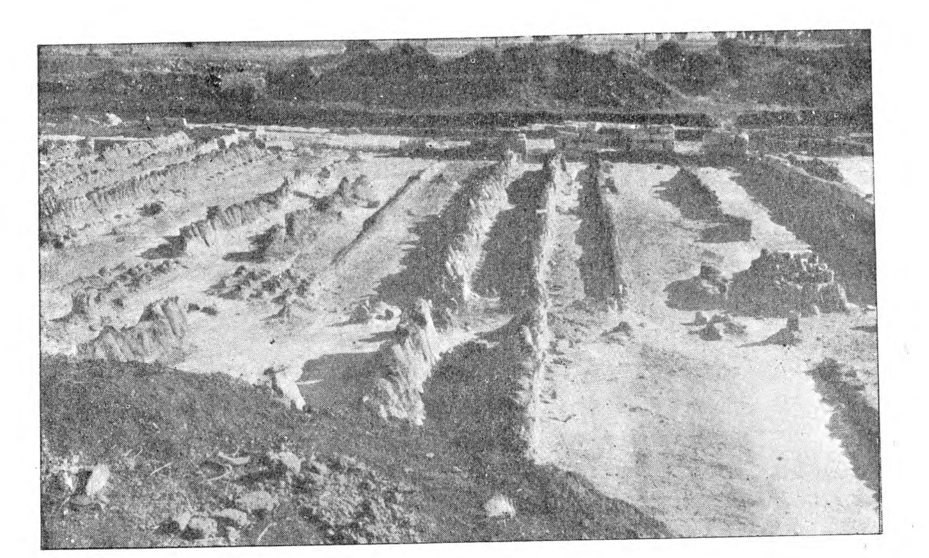


FIG. 1

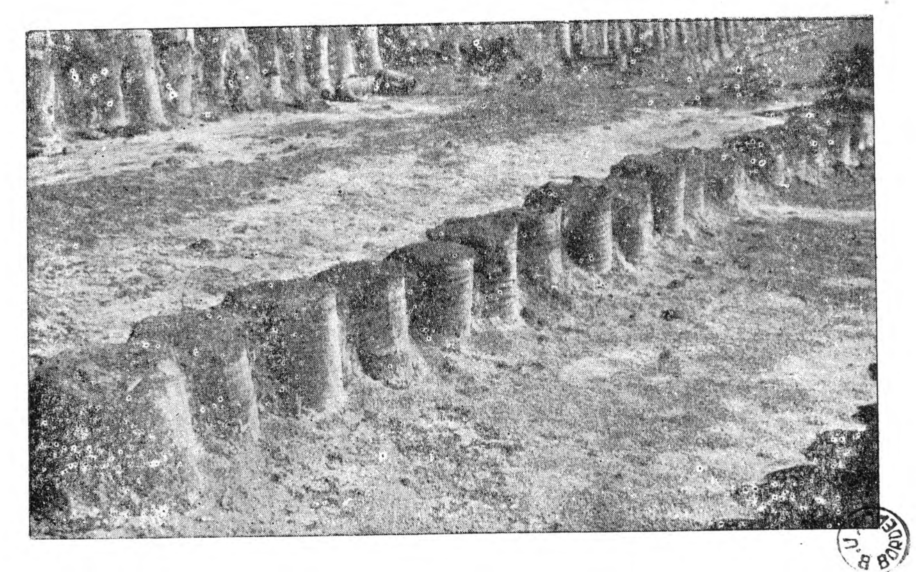


FIG. 2

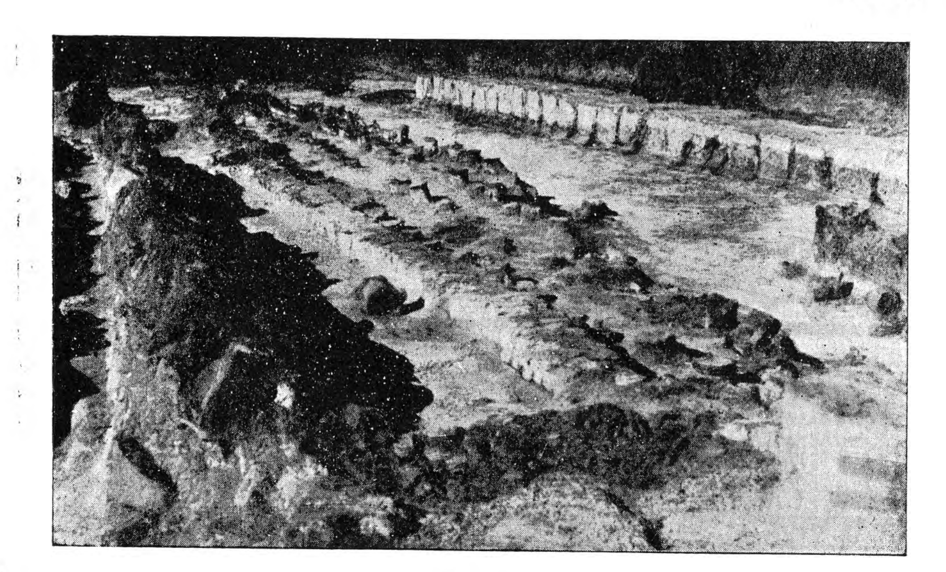


Fig. 3



Fig. 4

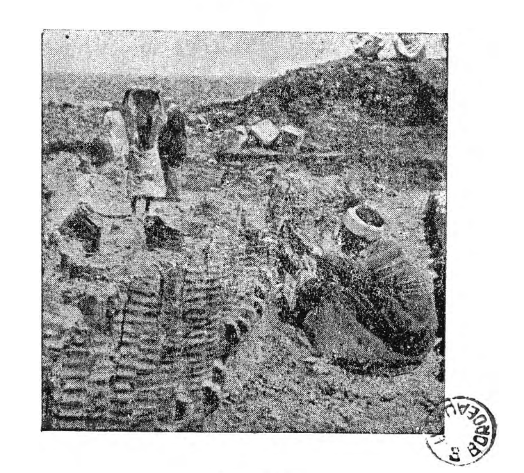


Fig. 5



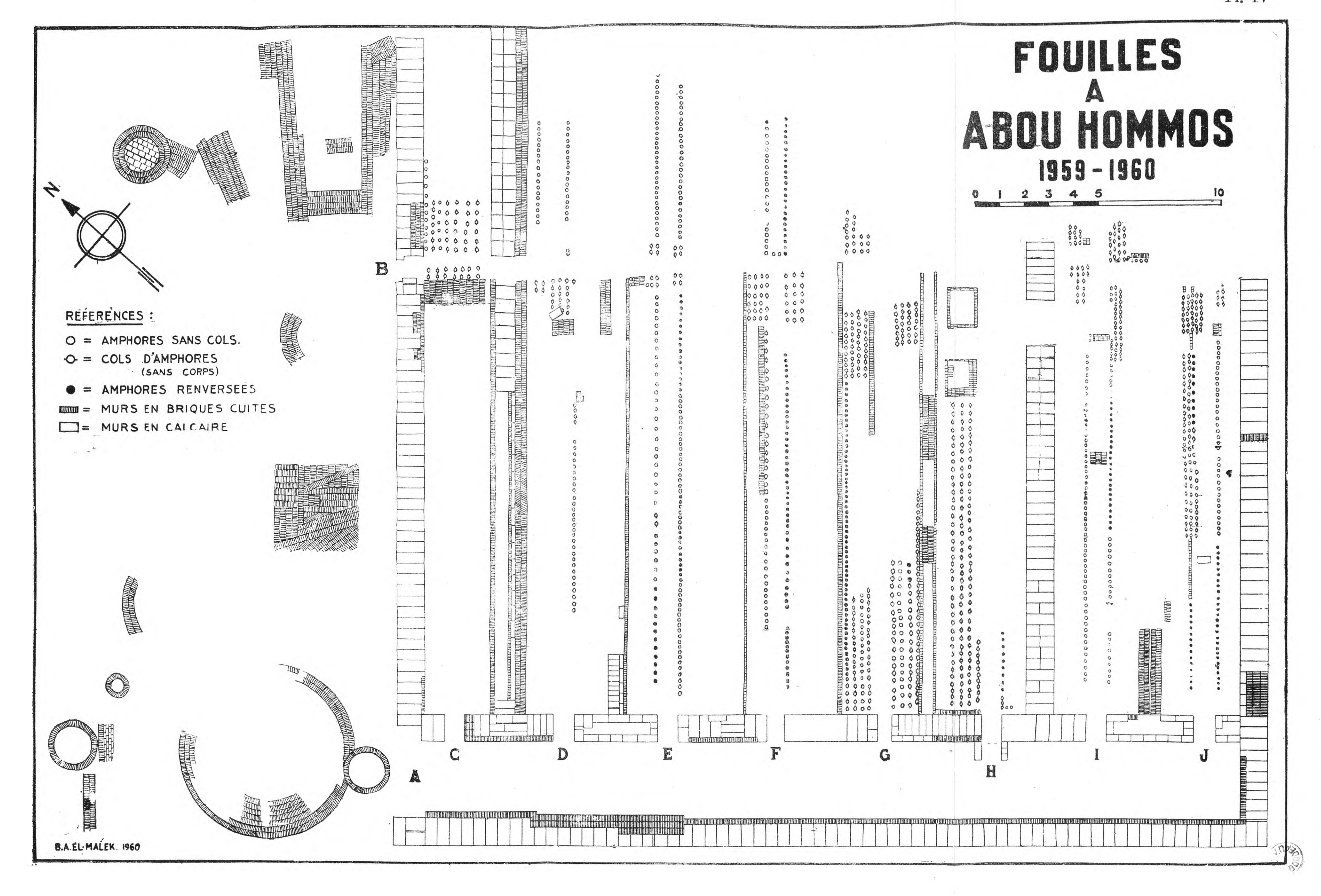
Fig. 6



Fig. 7



Fig. 8


FOUILLES
A
ABOU HOMMOS
1959 - 1960
0 1 2 3 4 5 10
N
RÉFÉRENCES :
○ = AMPHORES SANS COLS.
-○- = COLS D'AMPHORES (SANS CORPS)
● = AMPHORES RENVERSÉES
= MURS EN BRIQUES CUITES
= MURS EN CALCAIRE
A
B
C
D
E
F
G
H
I
J
B.A. EL-MALEK. 1960

MERENPTAH'S FOURTH YEAR TEXT AT AMADA

BY

AHMAD ABD-EL-HAMID YOUSSEF

The present thirteen-line-text about which this article is given, is one of the most interesting historical documents of Merenptah's reign. Yet, however, it has never been studied nor given the appropriate attention it deserved. The two attempts of publication that had appeared before, were quite unreliable and could not afford any considerable data to contribute with something of value in our knowledge of history[1]. Breasted has only given the translation of a signle phrase that he could discern of its almost illegible words;[2] and except for a brief allusion made by Gardiner in his last work, the document has never been utilised in the redaction of ancient Egyptian history[3].

It has thus remained obscure until February 1959, when Černy, on behalf of the Centre of Documentation on Ancient Egypt of Cairo, could make an elaborate and sound copy for this important document which now reveales its contents in full. The present writer had the chance to get into immediate contact with this inscription since he accompanied Černy to Amada for recording it and afterwards during his ordinary work as director of the Centre's documentation missions to Nubia. The following study will be based therefore on the Centre's publication made by Černy. I wish then to express my thanks and gratitude to Prof. Dr. Ahmad Badawy who initiated in me the love of Egyptology and to

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(1) Bouriant, *Rec. Trav*, XVIII p. 159-160 (1896), & Gauthier, *Le Temple d'Amada* (1913), p. 187-188. pl. XLI.

(2) Breasted, *Ancient Records* III, § 606 p. 259 note a.

(3) Gardiner, *Egypt of the Pharaohs* p. 273.

whom I owe valuable advices whenever I consulated him on this subject. I wish also to express my deep affection to Prof. J. Černy with whom I spent happy days working in Nubia and especially those we spent at Amada he once described as the wonderful days of Amada.

TEXT

(a) Determinative for crucification.

Translation

(1) Living Horus, mighty bull, to whom lions attack, two ladies great of strength, great of victory who caused to cut all the foreign land, shining in their land (2) golden Horus, lord of terror, great of dignity, King of Upper and Lower Egypt, conqueror of Gezer, *Ba-n-Rê-mery-Amon,* son

(a) read 𓈖

of Rê, lord of diadems, who crushed the Libyans, (and) exterminated them, (lit. brought their end) *Mereptah-hetep-her-Maʿt*; given life; (3) living good god, lion against the Syrians, strong bull against the Ethiopians, and slayer of the land of the Mazoi. One came to say to his Majesty: The enemy of the border lands (*i.e.* Libyans) has violated at the (4) southern city. (This) happened (in) Year 4, month 2 of the harvest season day 1. [Then] the strong army of his Majesty overthrew the vile leaders of the Libyans. None survived of the people of the Libyans (5) ... all in their land ... in hundreds of thousands, tens of thousands; the rest were crucified (lit. placed) on the tops of trees at the south of the city of Memphis persecuted. Everything was brought to Egypt safe (6) all the cheifs of the lands were routed by the spirits of his Majesty; he roars in their hearts [by his name] they (*i.e.* spirits) made Retenu (as if) the lion has gone through it. (7) The awe of his might against the land of the border-landers crushed them at once; there became no heir to their land. The Mazoi were brought to Egypt, fire was thrown at their multitudes (8) before their relatives; the rest had both hands cut off for their crimes; others had the ears and the eyes pulled out, taken to Ethiopia, they were made in a heap in their towns. (9). Never did Ethiopia repeat a revolt for ever, they being miserable. *Ba-n* ... the child...(10) like a gr(eat)... hurled himself at his west, then stood on the limits of the land searching for the enemy in this entire land to cause them not to repeat revolt another time. Thy dread entered (11) within the land O *Merenptah-hetep her Maʿt* the living image of *Rê. Thou* causest to tremble the nine bows of the foreign lands from Retenu up to the borders of the dusk.(1) (He) brings them (12) *Ba-n-Rê-mery-Amon* by the breath of his mouth, he draws it (only) one time. He blessed Egypt, protected Tamery, neglected the Lower Nubians, caused those who

(1) *i.e.* the borders of the netherworld at the end of the world.

came from the lands of the Hittites (13) to kneel as the dogs walk; those who ignore Egypt they come themselves by the strength of his arm; the fear of his might smites the foreign land in his name. He causes the lands to be in peace, he causes Egypt to be in rejoice when he is under her horizon.

Commentary

The text in question is dated in the fourth year of Merenptah's reign for which no historical document is available otherwise. Its importance is due to this fact and that it sill affords us fresh data and pictures the situation of Egypt and her foreign relations under Merenptah's rule. We can, through the help of this dated text to estimate more confidently, the date of other events of this period. Furthermore, although nothing is explicity mentioned concerning the Hebrews, yet it arouses our suspicion by the information confirming the traditional conception about the cruel Pharaoh during whose reign the famous Exodus of the Hebrews took place.

The text, however, is concerned chiefly with the Libyans who tried in the fourth year of Merenptah's reign to invade Egypt. Thus we have here the fresh information of a Libyan invasion of which our inscription is the only source. It should be called therefore, *The First Libyan Invasion.*

The story of Merenptah, however, can be rebuilt in the new light rendered by his Fourth Year Inscription at Amada as follows:

Merenptah had been well aware of the peril that was endangering Egypt on the western frontier since the time of his grandfather Seti I. The Libyans had been eversince pressing heavily towards the Delta and the Nile valley after a permanent fertile settlement. The danger reached its climax by the influx of numbers of the Mediterranean peoples—also roving about for a settlement—into Libya which was too poor to support them all.

So as soon as he acceeded to the throne, Merenptah took action striving to deliver his throne from the locust-like swarms of marauders that were about to pounce on Egypt. He first turned to his Asiatic frontier in an attempt to secure peace in his possessions there, and to win the friendship of the Hittites whom he hoped to stand aloof during his expected conflict with the Libyans. He tried to revive his father's treaty with the Hittites and accepted willingly to supply them with shipments of grain in time of famine.

But his good will towards his father's old enemy had been of no effect in relaxing their bitter rivalry against Egypt. The Hittito-Egyptian relations soon deteriorated. He discovered that they were involved in the incursions of the maritime peoples in the western Delta and the intrigues that provoked a widespread revolt against Egypt in Syria and Palestine.

The Amada Text actually confirms that of the Israel Stela about Merenptah's role in Asia. There is no reason now to doubt the part the Egyptian army took there and the hostile attitude of the Hittites against Egypt. Drioton and Vandier [1] presumed that the shipments of grain had been sent to the Hittites by Merenptah in the IVth year of his reign and thus implying what Wilson [2] asserted explicitly that the Hittites had been friendly to Egypt throughout Merenptah's reign. Their arguement may be based on the fact that the Hittites never intervened during the Libyan war and they would have never let pass such a favourable moment otherwise. The Amada Text is decisive in this concern. It has now established that the Hittito-Egyptian relations had deteriorated and long before the fourth year. The Egyptian army which Merenptah either sent or personally commanded, crushed the revolt and

(1) l'Egypte p. 432

(2) The Burden of Egypt, p. 255

"caused the nine bows to tremble" from fear[1]. A battle is likely to have been fought with the Hittites who were reduced to humilation and caused "to go kneeling as the dogs walk"[2]. Such a humilation together with probable interior difficulties, explain the eventual peaceful attitude of the Hittites.

Merenptah thus got the hands free to meet the Libyans whose agression—now eminent—was well expected. No sooner had he been reported than his Majesty's strong vigilant army moved and struck back, retaliated harshly and completely annihilated the enemy.

In the far south, the circumstances had not been favourable either. A revolt broke out among the Mazoi with whom the people of Kush sympathised and were almost about to participate, hoping to catch their chance from Merenptah's difficulties with the libyans. The revolt was extinguished very severely and the leaders were persecuted and tortured mercilessly. Kush recoiled.

Lower Nubia had not been among the rebels and was therefore neglected. It is evident here that the scribe was stating facts and was not merely claiming the king's victory over as many countries as he could count. [3]

Merenptah however meant to be harsh. He aimed at intimidating his enemies in order to stamp out any hope in what they believed to be the promised land of Egypt or to emancipate themselves from the Egyptian yoke. But, however, despite the heavy losses the Libyans suffered in "*The First invasion*" yet it had been necessary for Merenptah to meet them[4] in a second round next year *i.e.* Vth year. Merenptah had to confront the torrent under their ambitious king

(1) Line 11

(2) Line 12

(3) cf. Wilson *ibid.*

(4) Line 10

Mery who reinforced his troops this time with the maritime adventurers of the Mediterranean in a last attempt to settle in Egypt; the attempt of what we should now know as the "*Second Libyan Invasion*" in which the great old Pharaoh acheived his great victory he immortalised at Karnak.

There is still a word to be said about the unprecedented atrocities Merenptah perpetrated against his adversaries. A man of his age and such a critical situation may do the same in defending his country and throne. It is a matter of interest that the Koran has mentioned almost litterally those methods of persecution mentioned in the Amada text. The Koran attributed them to the Pharaoh of the Exodus who said threatening the Jews: "... I will surely cutt off your hands and your feet on the opposite sides; and I will crucify you on the trunks of trees" [1].

Arab commentators on the Koran, state amazingly that "Pharaoh was the first to follow such measures"; a tradition that may have descended to them from Egyptian sources.

AHMAD ABD-EL-HAMID YOUSSEF

(1) Chapter 20 verse 70

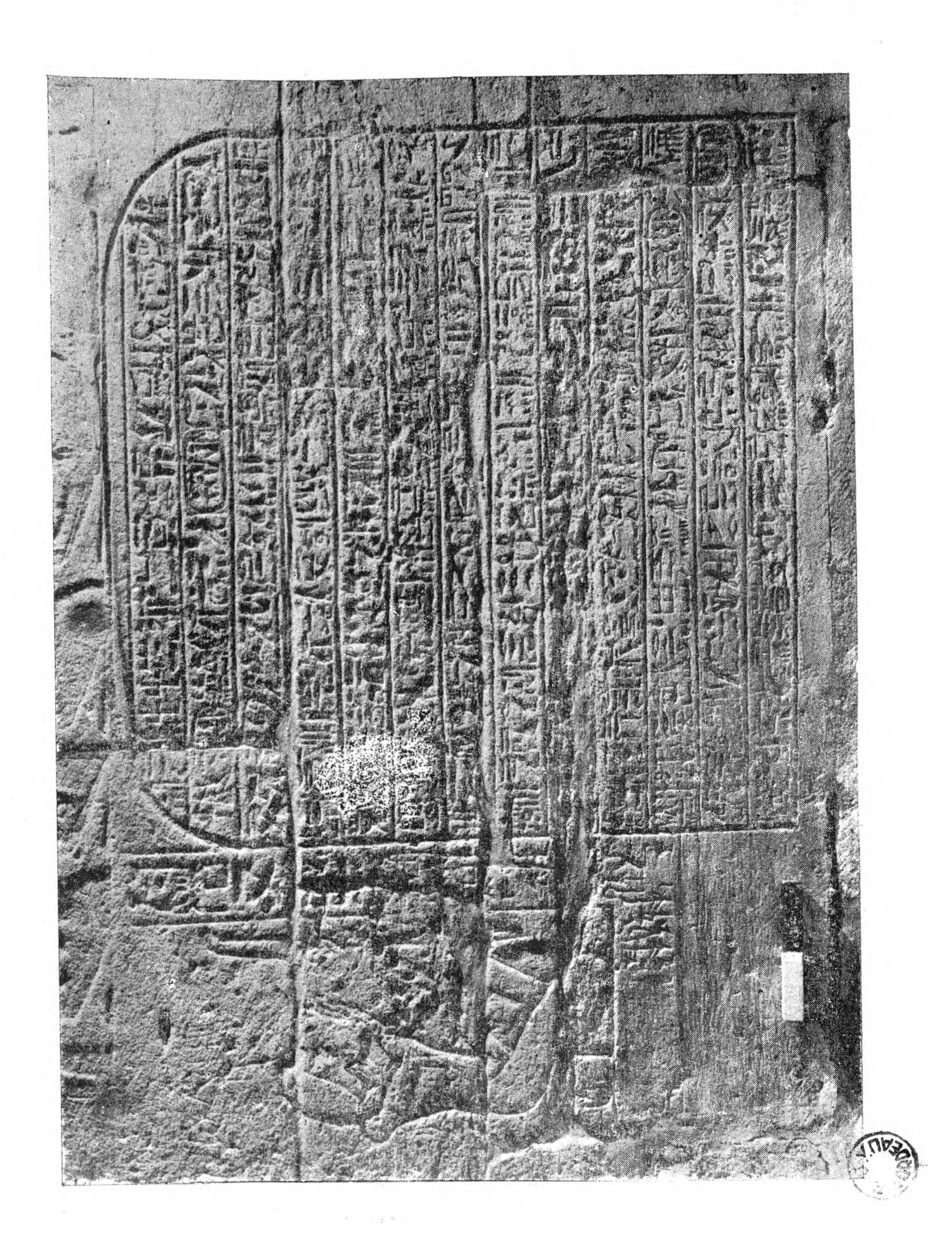


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